VOGUE

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EARLY AUTUMN
FASHIONS and
☆ FASHIONS
FOR CHILDREN

PUBLISHED EVERY
OTHER THURSDAY

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AUGUST 17, 1929
PRICE 35 CENTS

PARIS — City of romance — Birthplace of art and beauty — from whose golden throne Empress Eugenie showered her coveted favors upon those who knelt before her.

PARIS — among whose flowered paths wandered the young Lenthéric, his mind bright with vision, quick with dreams — Lenthéric from whose poetic soul and magical skill came exquisite perfumes, powders soft as Parisian moonlight — lip rouges to enchant the Royal Heart.

Monsieur Guillaume LENTHÉRIC — commissioned of Queens and Duchesses, is but a memory of a fragrant age, but his precious secrets live, carefully guarded by the great house that today proudly bears his name. .... *At all Houses of Fashion.*

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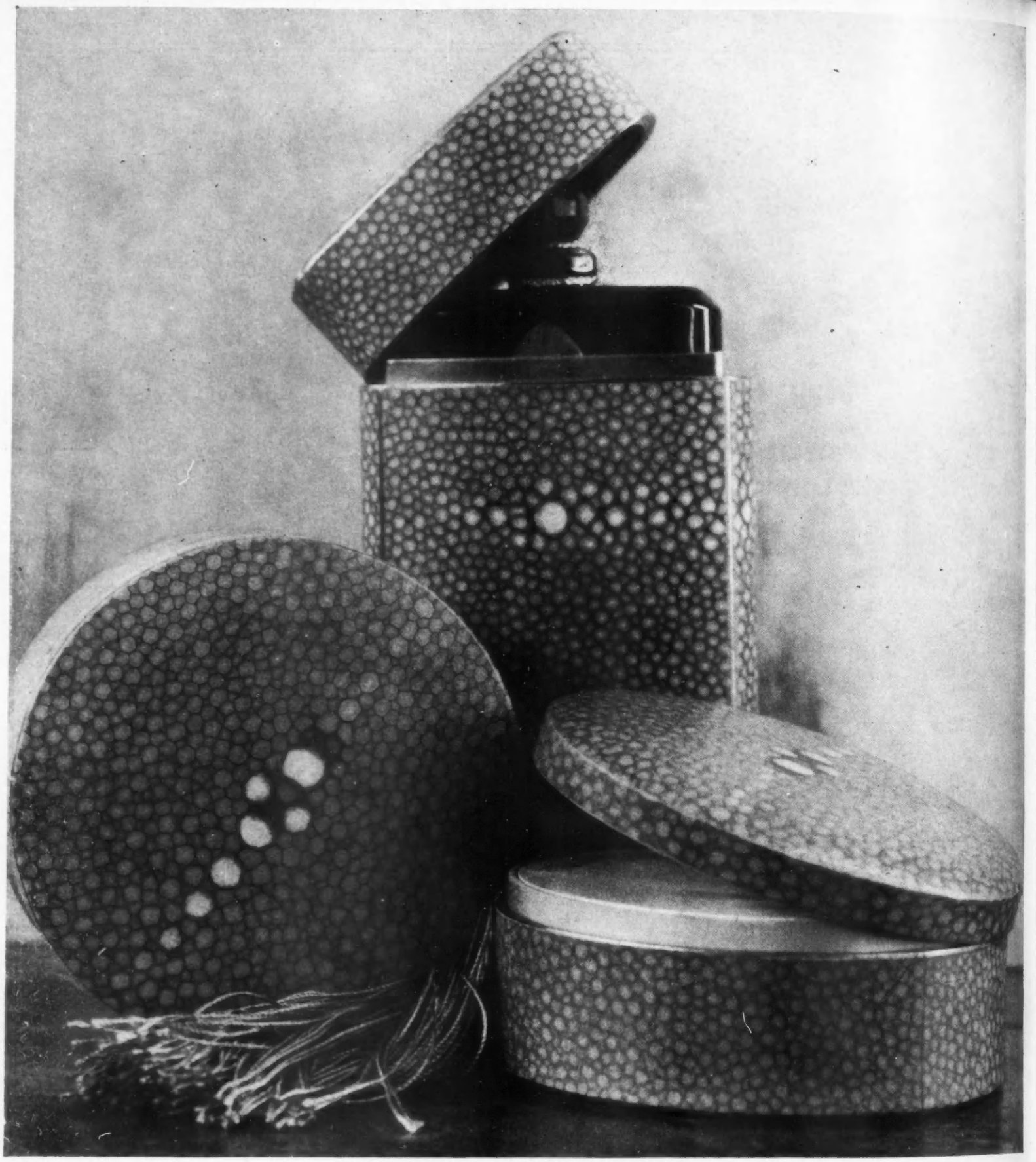

EXTRAIT ET POUDRE

LA NUIT DE NOEL

PARIS **CARON** FRANCE

CARON CORP., 389 FIFTH AVE., NEW YORK

VOGUE
August 17, 1929

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Vol. 74, No. 4
Whole No. 136?

B. ALTMAN & CO.

FIFTH AVENUE AT THIRTY-FOURTH STREET
TELEPHONE: MURray HILL 7000
NEW YORK

SIMPLE SUMS IN

School Apparel

For Girls of Junior Age—13, 15, 17

Altman keys its Junior fashions to the advanced spirit of a new Season, and a new era in school life—a collection of models that abound with chic while retaining those essentials which discerning adults approve.

(Left to Right)

An alpaca coat with deep, soft pile in natural blends of tan or brown, lined with crepe back satin and interlined. Shawl collar of racoon fur . . . $79.50

Same, without fur, double-breasted, notched collar, belted $35.00

A camel hair coat with natural or broken stripe. Silk lined and warmly interlined . . . $29.50

One-piece canton crepe frock, bone button trim. Tavern brown, spruce green, Alisia blue, Carmen red $29.50

Three-piece cardigan frock of soft, novelty tweed, in rust, blue, green . $25.00

Wool broadcloth coat with American opossum collar and cuffs. Crepe satin lining and warm interlining. Tan, black, green, regal blue $59.50

One-piece frock of pencil stripe novelty covert cloth, in brown, green, burgundy, independence blue $16.50

JUNIOR MISS APPAREL
SECOND FLOOR

Strange . . . that the genius of a single family should have guided the smart world for a century in its choice of perfumes! Yet the reign of the Guerlain dynasty has been unbroken for a hundred changing years. The loveliness of the Empress Eugenie found its complement in the delightful flower odeurs created for her by Pierre Francois Guerlain. The gay rebels who shook off the Victorian yoke found their new daring incarnated in Jicky. The elegantes of today adore the sophistication of Shalimar.

GUERLAIN

PARIS • 68 CHAMPS ÉLYSÉES — MONTREAL • 60 CRAIG ST. W. — NEW YORK • 578 MADISON AVE.

GUERLAIN PERFUMES ARE BLENDED AND SEALED IN PARIS AND SOLD ONLY IN THE ORIGINAL BOTTLES

1 — Three-piece Jersey Suit, copy of Marcel Rochas ship dress in combination colors of yellow and brown, scarlet and black, delft and navy, yellow and green $25.00

2 — One-piece Jersey Swimming Suit, copy of Jane Regny, sunburn back, plain body with colored flags in navy, red, king blue, jade or brown combination . . . $13.50

3 — Two-piece Jersey Suit in brown, navy, scarlet, black, royal . $18.50

Sea gulls might envy you!

Beach and Swimming Clothes — Bright, Colorful, Stylish . .

The gray or brown beach sand is a perfect setting for you in one of these —the latest creations for beach wear.

Colors, riotously lovely, dominate swimming suits and beach robes. Tradition is happily wiped away in the variety of ensembles from which you may choose.

One word of caution. Be sure that your beach clothes are designed and cut with authority and knowledge.

There must be one among our many smart outfits that you will believe was made just for you. Come and see.

Write for booklet.

ABERCROMBIE & FITCH CO.
The Greatest SPORTING GOODS STORE *in the World*
MADISON AVE. AT 45TH STREET, NEW YORK

Von Lengerke & Detmold, Inc., is now combined and housed with Abercrombie & Fitch Co.

FROM tailored simplicity to formal elegance, Madelon clothes denote the smartest fashions of the hour. And the woman who wears them is perfectly dressed for every occasion. For theirs is the canny cut—theirs the charming lines that mingle brilliance with restraint. Theirs, too, are the newest and most important of the Paris trends which fifty Stylists have been first to adopt for Madelon fashions.

Madelon prices are: Frocks and Gowns, $39.50, Ensembles $69.50 and $95, Fall and Winter Coats, $69.50 and $95, Junior Frocks, $19.50, Junior Fall and Winter Coats, $39.50 and $59.50, Hats, $12.50, Junior Hats, $8.50, Shoes, $10 and $12.50, Handbags, $7.50, Hosiery $1.85 a pair. And a complete line of Madelon Underwear.

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NEW: *Madelon Toilet Necessities*

Madelon now presents for your approval a fragrant, clinging face powder . . . velvety creams that cleanse and beautify . . . an exquisite perfume . . . and other superb new toiletries.

Franklin Simon & Co.

A Store of Individual Shops
FIFTH AVENUE, 37th and 38th STREETS
NEW YORK

THESE ARE THE SCHOOL-CLOTHES THAT MAKE GIRLS AND JUNIOR GIRLS LONG FOR SCHOOL TO BEGIN

Model 1—Just the right feeling of early Autumn has this one-piece dress of featherweight covert cloth; navy, brown or green. 12 to 16 years. . 15.75

Model 2—Of "hatchet tweed", the new mixed tweed and rayon, is this frock with detachable white piqué collar; blue, green or rust. 8 to 12 yrs. 9.75

Model 3—Frilled frock of heavy silk crêpe with smart circular skirt and detachable white crêpe collar; blue, brown or wine. 13 to 17 years. . . 29.50

Model 4—Two-piece tweed dress with circular skirt on bodice-top, and detachable white silk vestee; blue or brown. 13 to 17 years. . . 24.50

Model 5—Light, warm overcoat of Alpaca Pile, a new wool fabric—fashions this model with satin lining; dark or light brown. 13 to 17 yrs. 39.50

Model 6—The fur-collared tweed coat at its smartest; blue with gray dyed skunk, tan or brown with brown skunk; crêpe satin lined. 13 to 17 years. 59.50

Model 7—Girls' cape-coat of tweed with smart beaver collar; tan, green or Copenhagen blue, with crêpe de Chine lining. 6 to 12 years. . 45.00

Mail and Telephone orders will be filled promptly by the Personal Shopping Staff

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DAKKORA

Definitely New is the Coat of Dakkora

THE flattering treatment with which furs are applied to a fabric of luxury and beauty determines the smartness of the Autumn coat. This Golflex model — 1822 — created from Dakkora — the exquisite Fall fabric — is combined with the finest quality of Canadian Wolf. Six rich Autumnal hues in Navy, French Blue, Light Beige, Sable Brown, Raspberry, and Vermont Green. The deep collar, set back from the neckline, displays the silhouette with charming dignity. The graceful lines of the back and perfect tailoring are distinctly "Golflex". Price $150.00.

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GOLFLEX

Golflex Creates an Autumn Mode of Jovella

HERE is a dress which every smart woman will consider indispensable to her wardrobe. Jovella affects a specially designed weave of rayon and worsted in a novel adaption of the jersey mode. Dresses of Jovella, after innumerable wearings, come back from the cleaner as charmingly tailored and as faultless of fit as new. The graceful lines in this model, 1108, run from the shoulder into a clever design at the belt both in front and back, with contrasting silk bows at neck and cuffs. In Autumn's tones of Maroon, Witch Brown, Violetta, Beige, Palmetto Green and Riviera Blue. Price $29.50.

Copyright 1929 by WILKIN & ADLER, INC., 500 Seventh Avenue, New York City. In Canada—GOULD-SAMUEL & CO., 2050 Bleury Street, Montreal.

VICI kid

REG. U.S. PAT. OFF.

For the first Autumn shoe ...Vici Black Mat

BEFORE the shoe shades settle down for the Winter—before you can plan an entire shoe wardrobe—you have to get shoes for first cool days in town...There's only one safe choice—VICI Black Mat.

Black is classic—the darling of Paris. The Mat finish adds the cachet of immediate chic. The VICI process keeps the rich, dull glow indefinitely—that look of suave elegance, so easy to imitate, so difficult to preserve.

MADE ONLY BY ROBT. H. FOERDERER INC. PHILADELPHIA

For your Autumn browns VICI advises:

CAIRO—the rich chocolate brown that Chanel uses in her tweeds.

CAIRO MAT—a brand new idea—the dull finish used in Black Mat brought into the brown range.

LIDO—a full, warm, toasted brown, a golden tan that glows.

COMO—a sunbrowned beige, neutral but alive—the shade of summer skins for early Autumn afternoons.

ROBERT H. FOERDERER, INC., Philadelphia. *Selling Agents:* Lucius Beebe & Sons, Inc., Boston

M

A

Salons . . . intimate, exclusive, unmistakably French. In one, gowns that will be worn at Newport,

R

Cannes, the Court of St. James's. In another, lingerie that will sail around the world in smart luggage.

S F

In a third, a well dressed cosmopolite selects sandals and jeweled slippers for Southampton, the Lido.

H I

Close by, two much-traveled young women are choosing hats for Cairo and California . . . la rue de

A E &

la Paix? Only in essence. It is Marshall Field's, Chicago. Conveniently located in this one store

L L

are a dozen private salons, showing newest costumes and accessories from leading French houses.

L D C

And, because it is Field's, satisfaction is certain. *Those who know Field's only as the world's largest store will be pleased to dis-*

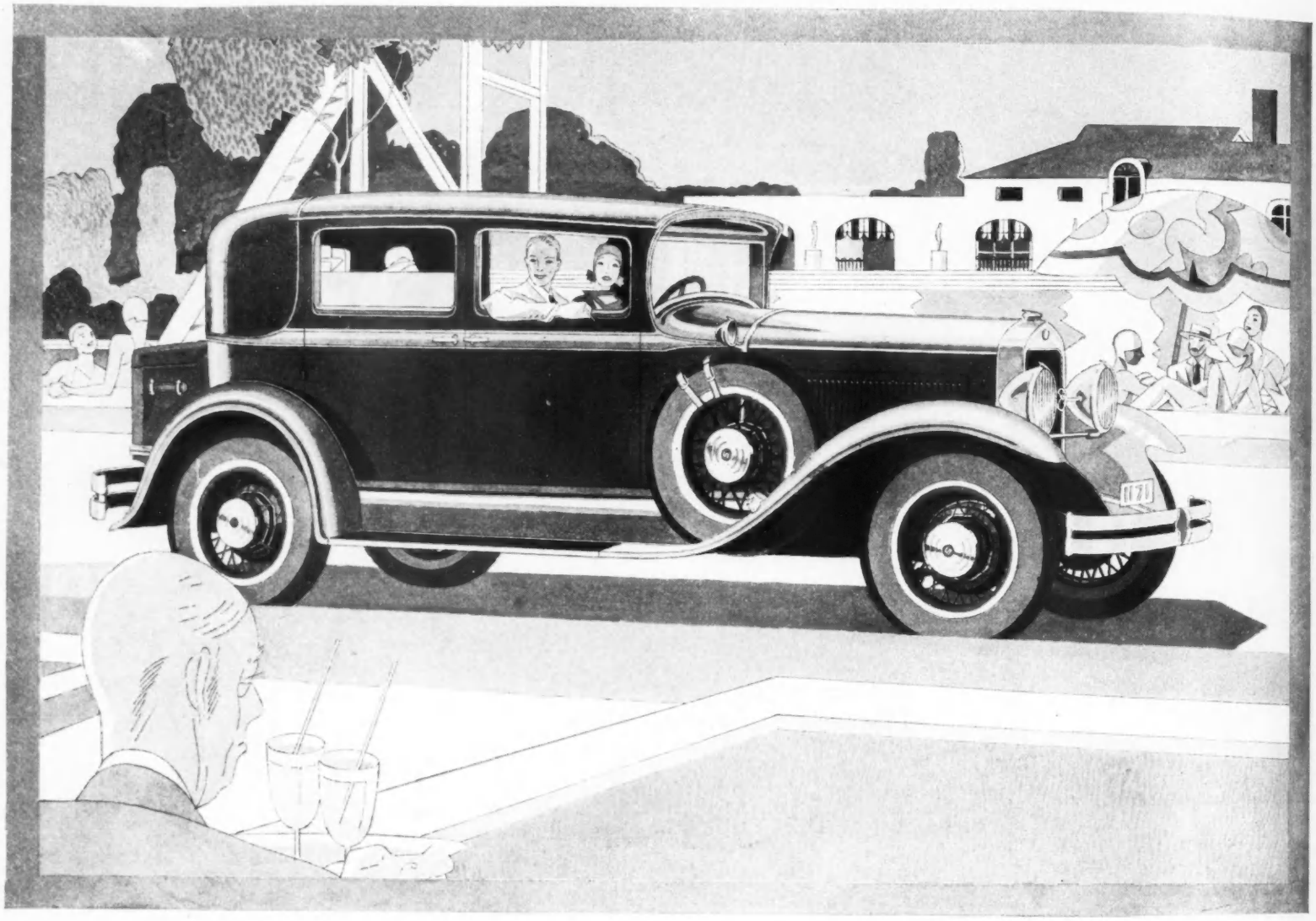
O

cover here the charm of little places in the French

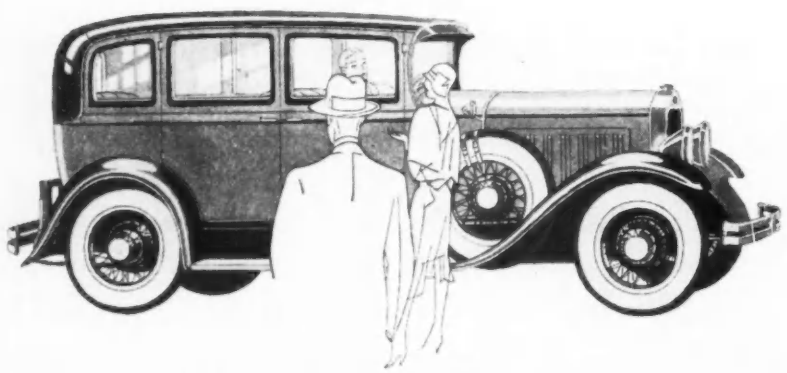
RETAIL · CHICAGO *Shops. You are cordially invited to visit them.*

YOUTHFUL .... IN STYLE AS IN SPIRIT

These smart, swift Studebaker Motor Cars bear themselves as Champions should

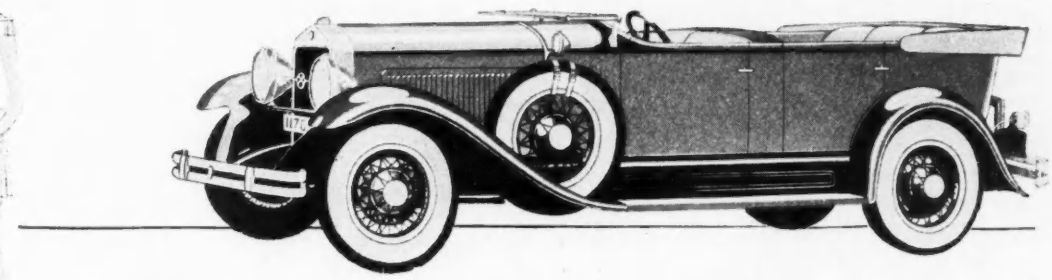


The Commander Brougham for five combines ample roominess with companionability. Upholstery—fine Bedford cord or mohair. Folding center arm rest in rear seat. Two extra wire wheels set in fender wells, a touring trunk with two large suit cases and a hat box, and hydraulic shock absorbers are standard equipment. Commander Eight Brougham, $1675, Commander Six, $1525.

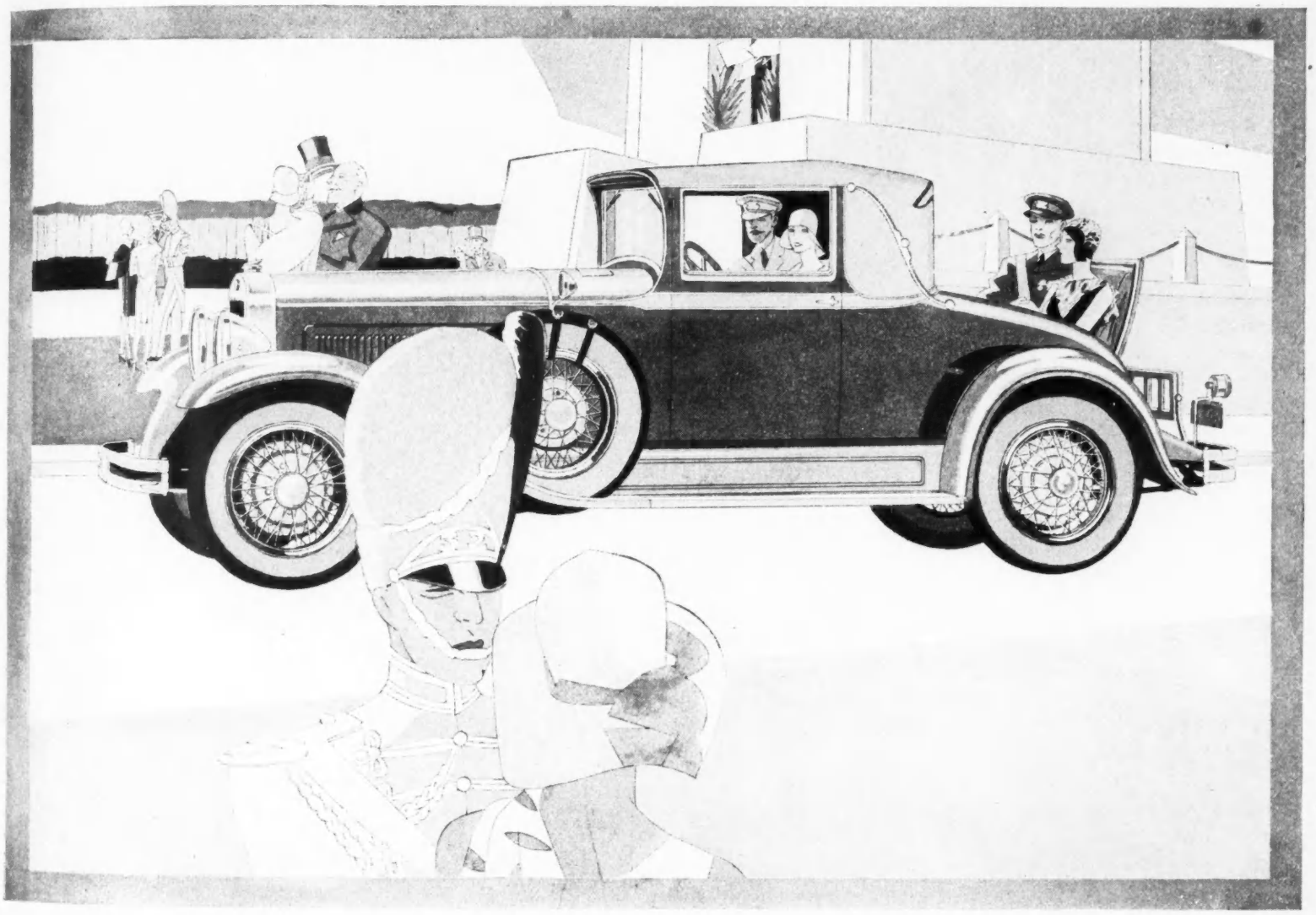


The Dictator Regal Sedan for five, available either as a straight eight or six, is a car of genuine beauty and generous size. Exceptional economy. 115-inch wheelbase. Hydraulic shock absorbers. The Dictator Six Regal Sedan is $1195; the Eight $1435. The Six-cylinder Dictator Coupe for two is $995 and the Eight $1185.

THERE is a fresh and vigorous style to Studebaker which is quite as evident in performance as in smart appearance. Breath-taking fleetness won for these gallant cars *every* official stock car record for speed and staying power. . . . There is a dash and spirit—a *style* distinctly Studebaker and unmistakably champion—about every phase of their flawless deportment. The way they handle, their riding ease born of ball-bearing spring suspension and enhanced by powerful hydraulic shock absorbers,



The President Eight State Tourer, seating seven. A beautiful interpretation in coachcraft, of the speed and stamina of its world champion chassis. Ball bearing spring shackles, powerful Houdaille shock absorbers, steel-core safety steering wheel. Flat-folding windshield of non-shatterable safety glass. 135-inch wheelbase. Priced $2085 with six wire wheels and folding luggage grid.



their steadiness on any road and at any pace, their velvet-smooth responsiveness—these make up Studebaker performance style. This performance style shares with fine coachcraft the honor which motorists of all nations have accorded to Studebaker . . . world leadership in the sale of eight-cylinder motor cars. There has been no finer tribute in Studebaker's long and honored history.

The President Eight Convertible Cabriolet seats four in comfort—two in the lounge and two in the commodious rumble. Low-swung on its costlier double-drop frame. Side windows may be raised with top up or down. Six wire wheels and trunk rack standard equipment. Priced at $1895. The Commander Eight Convertible Cabriolet for four is $1645, The Commander Six, $1495.

All prices at the factory. Bumpers and spare tires extra.

STUDEBAKER

Builder of Champions

Déjà

Marthe et René inspired this tailored street frock. Canton crepe in Lichen Green, Brown, Wine, Navy, Skipper Blue and Black, all with contrasting bandings.

From Patou came the inspiration for this smart jumper frock of frosted crepe with its intriguing velvet knots. Colors include Blue, Red, Green, Brown or Black.

Slip-over frock inspired by Maggy Rouff. Frost crepe with velvet trim, Black, Blue, Red, Green or Brown.

A youthful crepe morocain frock after Molyneux. In Thrush, Brown, Parrot Red, Macaw Green and Black.

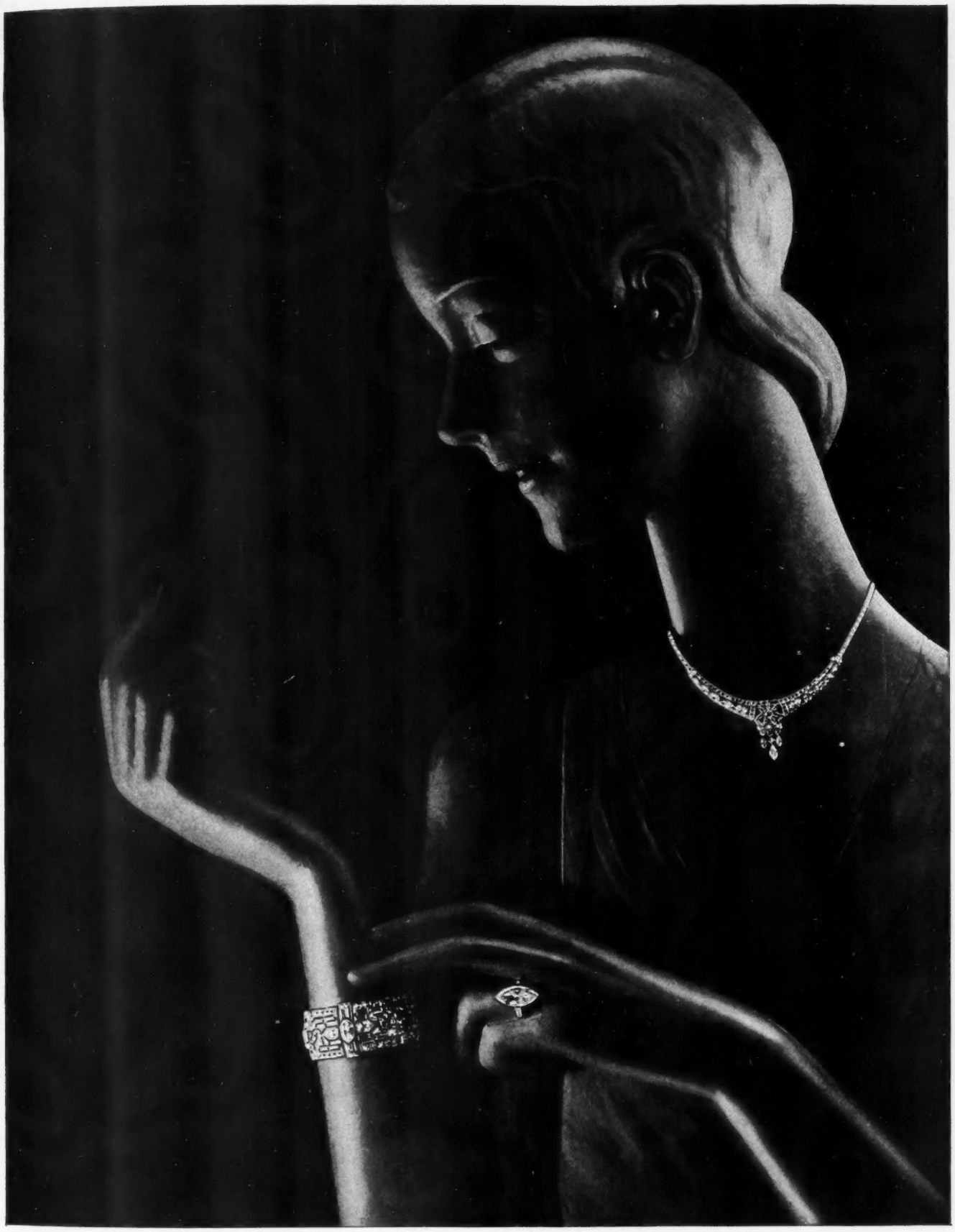
A graceful satin evening gown inspired by Louiseboulanger in the new autumn shades including Amber-Glow Yellow, Finger Nail Pink, Cascade Green and Blue Dawn.

A three-piece trotteur of diagonal wool Moussa crepe inspired by Patou. Brown, Wine, Bright Blue, Navy or Black. Blouse in Flat crepe.

AUTUMN FASHIONS

Déjà presents its six adaptations from the autumn collections of the great couturiers. Models now having their premieres in Paris are, thru the Déjà service, actually ready for the approval of the American Fashion World. Thru the affiliations of Déjà the Fall mode is brought to you as it makes its stamp on the French capital... Déjà, at the peak of Fashion embodies all the refinements of dress in fabric, workmanship and chic... Priced always at $39.50

For further information address: Déjà, Inc., 550 Seventh Avenue, New York. Canadian Address: Déjà, Sommer Building, Montreal



A brilliance of artistry, matched only by the brilliance of their baguette and marquise diamonds, distinguishes these lovely pieces. The choker is $4,500; the bracelet, $22,000 and the ring, $12,000.

Udall and Ballou

JEWELERS SINCE 1888

NEWPORT • PALM BEACH ■ 5TH AVE. AT 57TH ST., NEW YORK ■ PARIS OFFICE, *48 Rue Lafayette*

Smartly tailored and charming in detail, this model by Wm. Fischman Inc. interprets the latest silhouette for fall. The graceful lines illustrate the suppleness and fine draping qualities of
RAM'S HEAD PARA-TWILL — A-0931.

every well dressed woman knows . . .

that the foundation of a garment is the cloth itself. Back of the trimming and the design must be a fabric that will not only interpret the season's trend but also give the dependable service that you have a right to expect from good cloth.

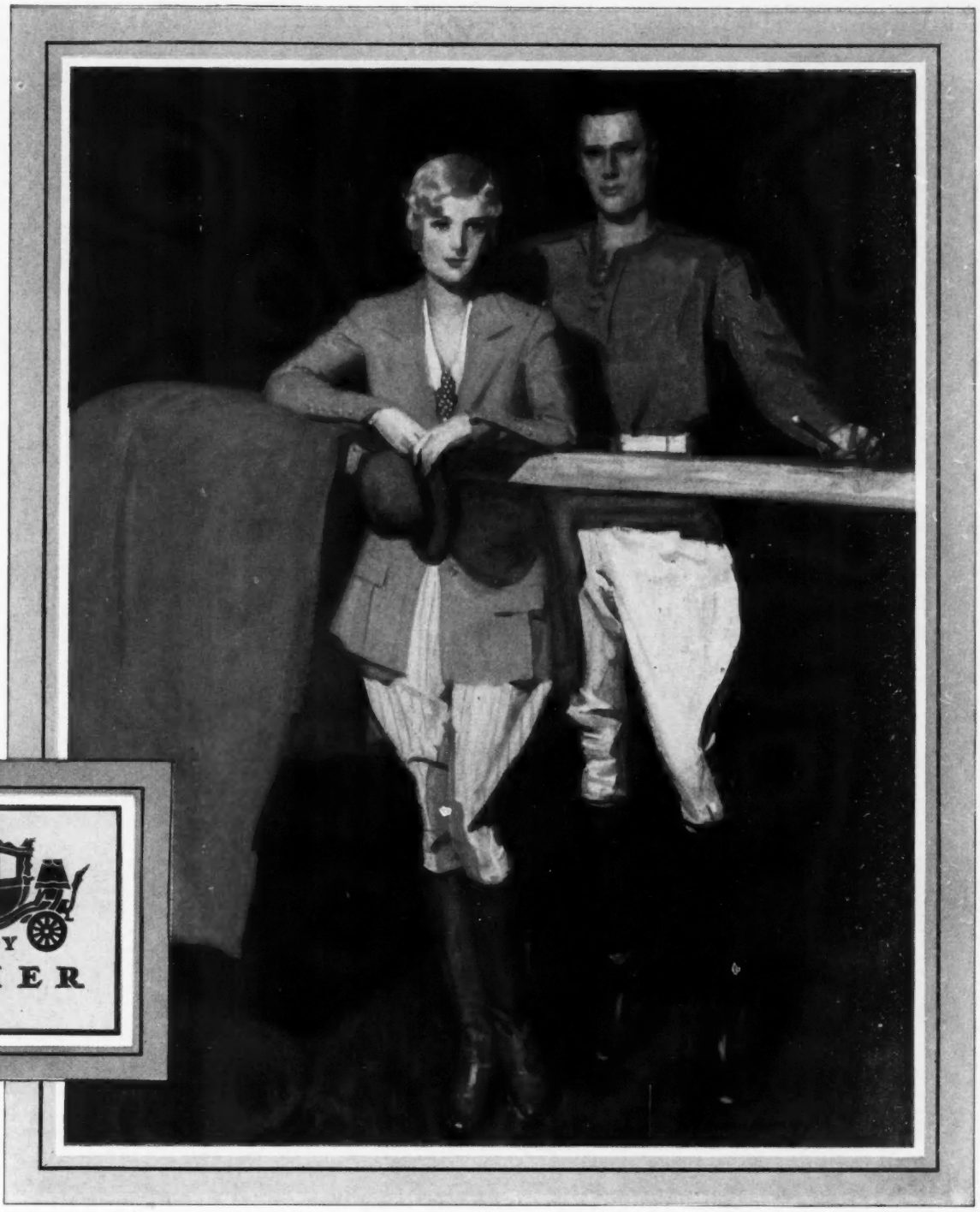
Of the newer fabrics, you will find Ram's Head Para-Twill of unusual beauty and durability. A broadcloth of the better type with a distinct double-twill, its suppleness and fine draping qualities make it particularly adaptable to the slenderizing "flare" so much in vogue.

Ram's Head fabrics offer a wide variety of new and distinctive weaves in all the desired shades. Now found in smart coats on display at the better shops. Look for the Ram's Head label on the coat.

AMERICAN WOOLEN COMPANY: EXECUTIVE OFFICES, BOSTON
AMERICAN WOOLEN COMPANY OF NEW YORK DEPT. H, 225 FOURTH AVENUE, NEW YORK CITY
CHARLES H. SILVER, SELLING AGENT

RAM'S HEAD FABRICS

STYLES THAT SET THE STYLE



Even after years of use a Fisher Body is a source of pride

The owner of a Fisher Body car is assured of his automobile looking fresh and new, long after the ordinary body would have become a source of impatient dissatisfaction. Common experience proves that Fisher Bodies actually outlast the chassis—which, of course, means a period of many years. ¶ Never in its long history has Fisher been stopped by price. Refusing to be influenced by an incessant and insidious process of cheapening in body manufacturing generally, Fisher has been able to apply to bodies in the lowest price field, the same basic construction used in bodies for the most expensive cars. ¶ This greater value is evident at once. You can see it in the luster and smoothness of the exterior. You instantly recognize it in the finer upholstery, the genuine plate glass, the design and finish of the fittings, the careful tailoring and attention to detail. This superiority grows as you inspect the wood-and-steel framework—until at last you realize fully the wide chasm which separates Fisher Bodies from ordinary bodies in construction and value. ¶ Fisher alone can give such body value because Fisher has the largest assured market and the greatest public acceptance in the world.

CADILLAC • LA SALLE • BUICK • VIKING • OAKLAND • MARQUETTE
OLDSMOBILE • PONTIAC • CHEVROLET
GENERAL MOTORS

for Economical Transportation

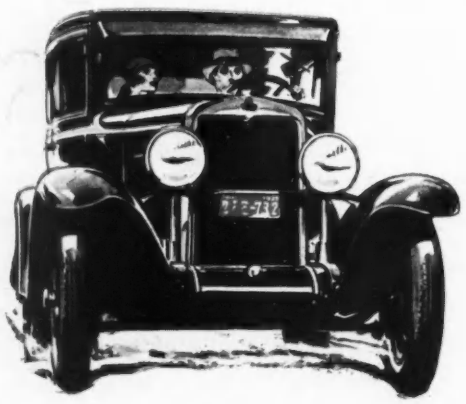
CHEVROLET

A Wide Variety of Colors now available in the Chevrolet Six

In keeping with the progressive policies that have carried Chevrolet to record-breaking heights of success—the new Chevrolet Six is now made available in a wide variety of colors at no increase in price!

Still further enhancing the inherent beauty of the marvelous bodies by Fisher, these striking new colors give to the new Chevrolet Six an order of smartness unapproached in any other low-priced car.

And when you drive this sensational car, you will realize that its performance is equally as outstanding as its beauty. It flashes away at the traffic signal. It tops the steepest hills with an abundant reserve of power. The steering wheel responds to your slightest touch. The quiet, non-locking, four-wheel brakes are quick and positive in action.



But most impressive of all, the new Chevrolet Six is actually available *in the price range of the four*, with economy of better than 20 miles to the gallon of gasoline! See this beautiful Chevrolet Six in its smart new colors today!

* * *

CHEVROLET MOTOR COMPANY
DETROIT, MICHIGAN
Division of General Motors Corporation

The Roadster, $525; The Phaeton, $525; The Coach, $595; The Coupe, $595; The Sport Coupe, $645; The Sedan, $675; The Imperial Sedan, $695. All prices f. o. b. factory, Flint, Michigan.

A SIX IN THE PRICE RANGE OF THE FOUR

GENUINE LIZARD *with* LEATHER-LAYERED HEEL

Revealing the Wisdom of Simplicity

The mode that has turned to ways more normal . . . in waist-lines, in tanned complexions, in cross-kneed comfort . . . is insistent on naturalness and simplicity in dress. Such studied casualness, devoid of pretense or affectation, dictates the genuine lizard, the built-up heel of solid leather, the sturdy, pronged buckle of this new town shoe by Walk-Over Fifth Avenue. It should be worn with the new tweeds, woolens, and coverts. Brown or Black—$18.50.

PARIS
21 Boulevard des Capucines
LONDON
372 Oxford Street, W.

WALK · OVER

5 1 0 F I F T H A V E N U E

ANNOUNCING:

A BASICALLY NEW

created by a French chemist

A little shop on the outskirts of Paris produced this revolutionary idea in skin care

named by the Empress Eugenie

The beautiful Empress Eugenie, wife of Napoleon III, gave the liquid its name, Ambrosia

first made to the private order of America's notable women

Since 1902, Ambrosia has been made to the private order of the most famous women of the stage and the social world

a sensational success in New York

Announced to the public only a few months ago, Ambrosia has been enthusiastically received by New York's fastidious women

W BEAUTY DISCOVERY

that cleanses the skin as nothing has ever done before

Medical authorities agree that ordinary methods of cleansing the skin with greasy preparations are not efficient. No doctor of standing would use anything but a liquid solvent to cleanse the skin of a patient.

He knows that the dirt that clogs up the depths of the pores, the dirt that coarsens and ages the skin, cannot be removed by a grease. Only a liquid can float out the deep-lying dirt and tenderly cherish the radiant youth of the skin.

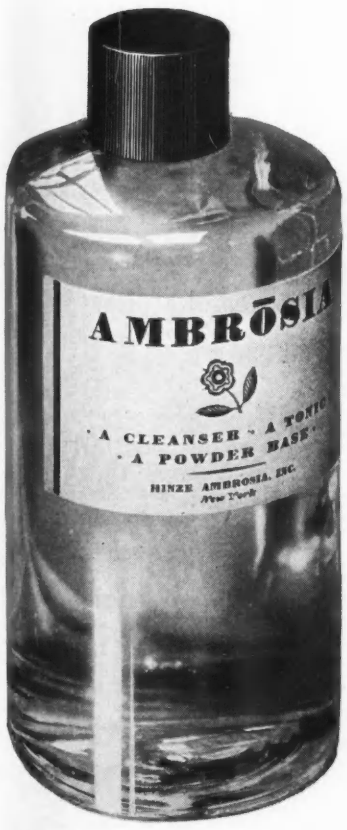
Ambrosia, the new liquid cleanser, does this in one minute. Apply Ambrosia on cotton. It penetrates instantly into the pores, floats the deepest dirt onto the cotton. There is no grease to get in the hair, nothing to wipe away.

The makers of Ambrosia do not make a cream, but recognize its great value for softening a dry skin and advise its use after every particle of soil has been removed with Ambrosia. Swift, special treatments for each type of skin, are given in the Ambrosia booklet that accompanies each bottle.

As easy to use as your compact, liquid Ambrosia is more than a cleanser; it is actually a one-minute facial. You feel Ambrosia enter the pores. You know it is toning the skin. Clean pores close naturally, making the skin-texture fine and clear. Powder smooths on and stays exquisitely.

Carry a pocket flacon in your purse; use it wherever you happen to be, at home, in your car, on the train, in town. Know the joy of looking your best each hour of the day.

The patrician flat-backed Ambrosia bottle can now be obtained at all better specialty shops and department stores: $1.50, $2.50, $4.50. Hinze Ambrosia, Inc., 114 Fifth Ave., New York City.



Ekcomoor

Coats for ALL OCCASIONS

100% VIRGIN WOOL
Ekcomoor
MOISTURE PROOF-DUST PROOF-WRINKLE PROOF

Look for this label on every genuine EKCOMOOR *Coat*

WHEN crisp fall days arrive you'll find an Ekcomoor the most completely satisfying coat you could select for all sorts of occasions. An Ekcomoor is always smart enough for dress wear—and no coat is more practical for travel, sports or utility wear. Styled with distinction, tailored with an exacting nicety and made up in exclusive pure wool fabrics that are famous for their ability to resist moisture, dust and wrinkles.

Many delightful styles to choose from—both furred and unfurred—at your favorite store.

Descriptive booklet sent on request

EDWARD KRIEGER & CO., INC.
498 Seventh Avenue, New York
Canada:—Greenberg-Lewis Co.—*Montreal*

ART IN FOOTWEAR

The "Velez" . . . An original Peacock creation, smartly fashioned in black suede with black mat calf straps and enamel buckle to match.

Every type of heel, from the very low to the extremely high heel, may be had in Peacock Hi-Arch Narrow-Heel Shoe creations.

PEACOCK Shoes are pre-eminent in style . . . translating into distinguished expressions of individual tastes . . . the inspired new modes . . . and augmented with the exclusive Peacock Hi-Arch Narrow-Heel Combination. Ten Dollars to Twenty-Five . . . Many Smart Styles at Ten to Twelve-Fifty.

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PEACOCK SHOE SHOPS AND DEPARTMENTS IN PRINCIPAL CITIES

BY BOYD-WELSH

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in a proper setting
We paid thousands of dollars for this Secret of Tone!

Screen grid chassis
Optional equipment
-at no advance in price

Your request will bring a wonderful little booklet entitled "Airy Tales," by return mail, FREE. Address Temple Corporation, 5253 W. 65th St., Clearing Station, Chicago. C 8-17-29

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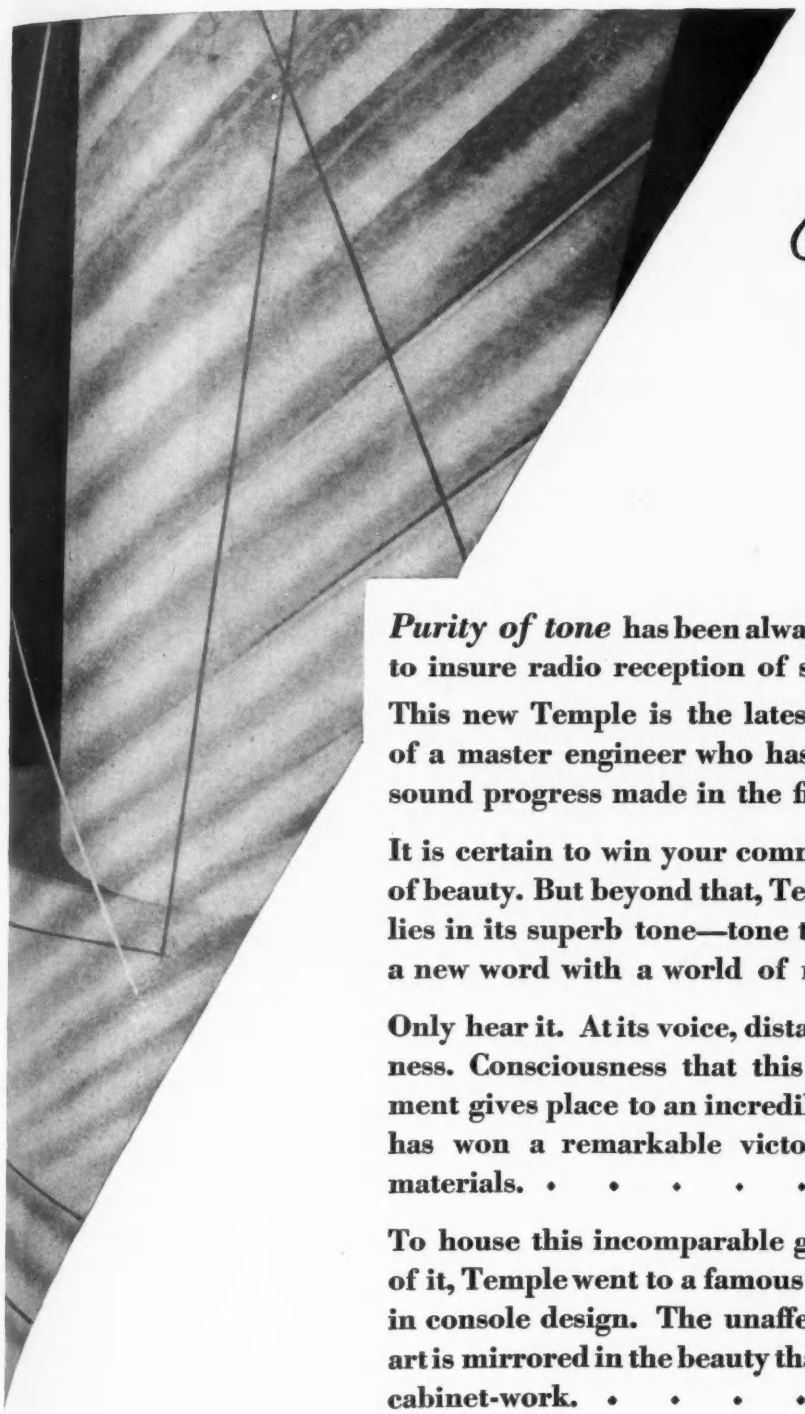

A great Engineer built the Chassis—a famous Artist gave it beauty

Purity of tone **has been always the one thing needed to insure radio reception of surpassing quality.**

This new Temple is the latest and greatest creation of a master engineer who has initiated much of the sound progress made in the field of radio invention.

It is certain to win your commendation on the score of beauty. But beyond that, Temple's strongest appeal lies in its superb tone—tone that has given vogue to a new word with a world of meaning—Templetone.

Only hear it. At its voice, distance melts into nothingness. Consciousness that this is a man-made instrument gives place to an incredible feeling that Temple has won a remarkable victory over elements and materials.

To house this incomparable gem in a setting worthy of it, Temple went to a famous artist for a new thought in console design. The unaffected loveliness of pure art is mirrored in the beauty that characterizes Temple cabinet-work.

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CHICAGO • • U.S.A.

Temple is all-electric, standard chassis — six 227 tubes—push pull amplification in last audio stage, using two new 245 power tubes—full-wave rectification. A power supply over-sized in every respect in combination with the Temple Dynamic Speaker assures matchless tone for Temple Receivers. Consoled ready for use. The Temple 8-60 Console ...$149; The Temple 8-80 Grand Console . . . $189 (less tubes). Temple Receivers are licensed by R. C. A. and Associated Companies.

Housed in beauty, the Temple Dynamic is the only speaker with the adjustable hum eliminator feature. Separate table type speakers are available for those who do not own a Temple Receiver.

$39.00 for the Dynamic Speaker

$20.00 for the Magnetic Speaker

PRICES SLIGHTLY HIGHER WEST OF ROCKY MOUNTAINS

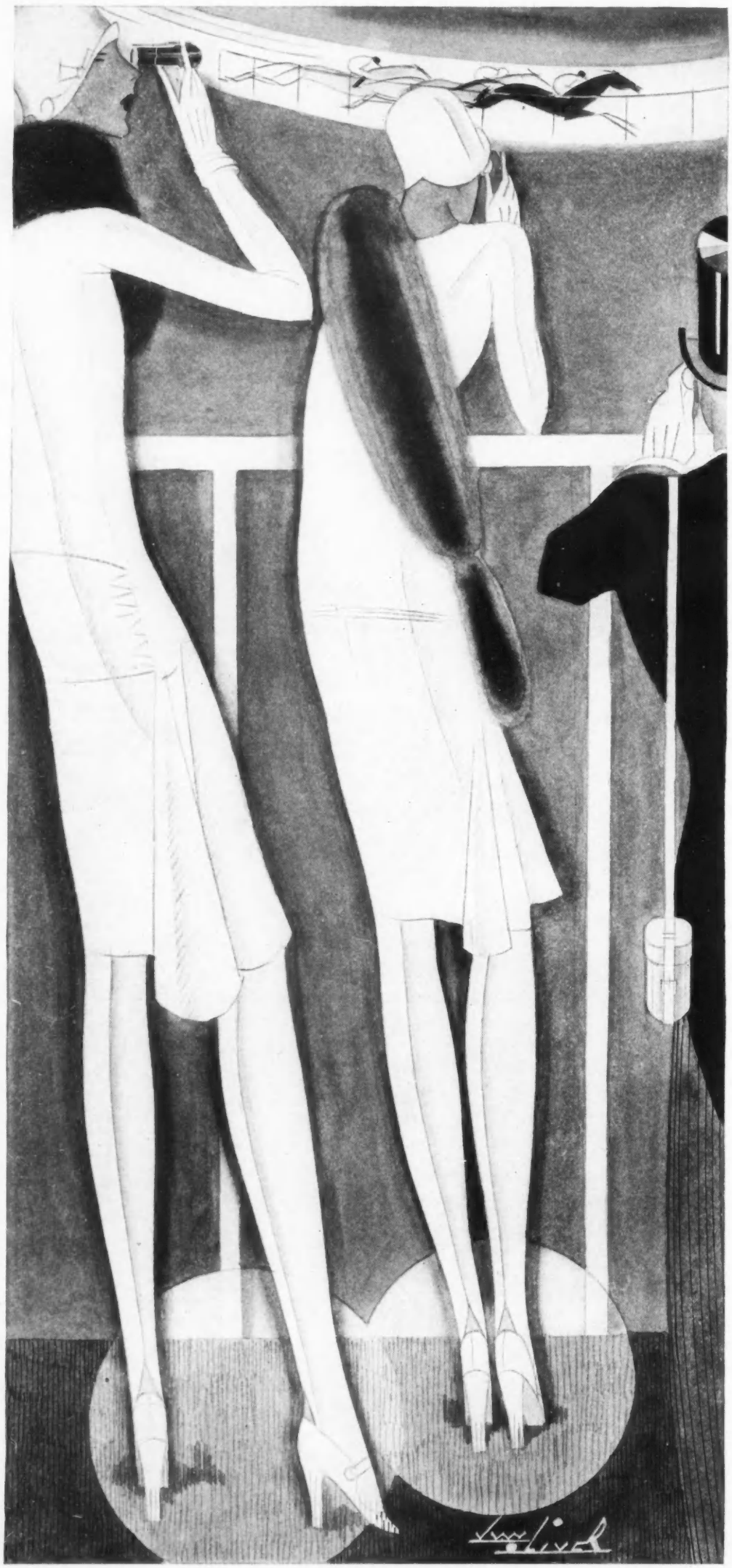
TEMPLE

TEMPLETONE

Radio

"THE SWITCHBOARD OF A NATION"

TEMPLE NIGHTS—Every Saturday Night at 9:30 —Eastern Time—Over Columbia Network.



SLIPPER HEEL* HOSIERY

An outstanding favorite with the smart set of the Saratoga Season Meet was "Slipper-Heel" Hosiery. The heel of this hose brought it into fashion favor first . . . that ingenious Kayser conception of the modern pointed heel . . . infinitely smart . . . extremely flattering . . . thoroughly adequate. But, the way the fine texture of "Slipper-Heel" Hosiery withstands modern activities, assures it of permanent leadership.

For service sheer weight 88X is the choice, $1.50. For all-occasion wear, No. 157X all silk chiffon is only $1.65. For formal wear 141X a 45 gauge, picot edge, at $1.95.

THE SEASON'S SMART SHADES

Sunskin	*Bareskin*	*Beachskin*
Clearskin	*Roseskin*	*Fairskin*
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Kayser

You may purchase Kayser Silk Products at all the better shops and at the Kayser Store, Fifth Avenue at 41st Street, opposite the Library.

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As Crisply New as a Fall Morn in the Sierras!
LAURA La PLANTE
Star of Universal Pictures chooses this Evergreen California Hat

"Freedom of line . . . sweep of contour . . . adaptability to YOUR type"—that is the ideal in hats as pronounced by George Fitzmaurice, director, United Artists, and style consultant for Evergreen California Hats.

The Style-mark of the Fall season, therefore, is Personality and Tone rather than a marked uniformity of design. New and distinguished are the warm shades of Sequoia Brown, Monterey Blue, Humboldt Green, Chianti Wine, featured in the displays of Evergreen California Hats during Evergreen Advance Showing Week — August 19-24.

These hats from the gay playgrounds of California have captured the fancy of the nation. Sold at the same moderate price everywhere—look for the Evergreen label and the printed price.

Write for the amusing booklet by George Fitzmaurice—"Personality Told Thru Hats."

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My milliner is.....

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CALIFORNIA SPORT HATS

"LA LOIE"
SILVEL

THE DURABLE TRANSPARENT VELVET

Ease and grace are the native attributes of the well-bred, well-dressed woman. She finds these charms reflected, *glorified*, in the exquisite colors and perfect suppleness of "La Loie" Silvel, the Durable transparent velvet. Because of its *all-silk georgette back*, this peerless fabric follows flatteringly every line of her smartly poised figure.

The Shelton Looms
One Park Avenue, New York City

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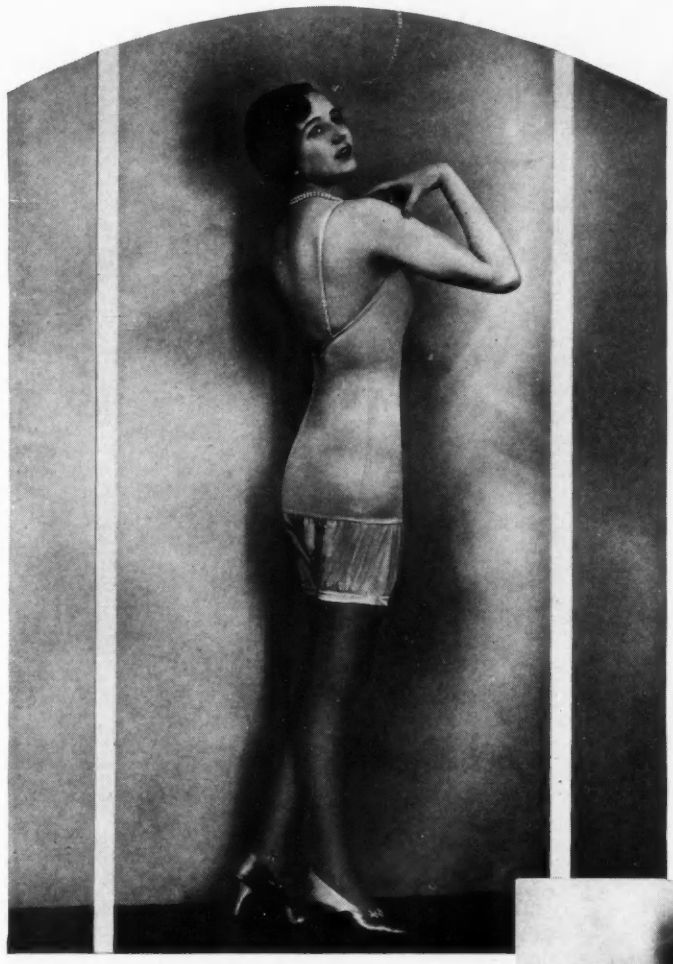
xquisite
e trans-
peerless
figure.

Lingerie Plastique and your frock— that's all!

You need not wear another single thing! Lingerie Plastique reduces all your underthings to one sleek, lithe garment—does away with the overlapping thickness of vest, girdle, brassiere, pantie or bloomer. The coolest, softest, most supple foundation garment imaginable! Slip on any of your frocks over a Bon Ton Lingerie Plastique and you are completely costumed.



Lingerie Plastique 825 B. Clings with sinuous grace to the body, following every difficult move with subtle restraint. Décolletan cut and knicker panties. For sportswear . . . in pink swami and milanese. Price $6.00

Washes like a silk undie
Molds like a corset

It has no bones, no elastic, no heavy fabric. Made with detachable garters, it washes as easily as a silk stocking — yet it is so skillfully cut it takes every wayward drooping line and uplifts to the firm curves demanded by the new molded, high waisted frocks.

Bon Ton Lingerie Plastique is the only silken garment without bones and elastic that has definite figure molding qualities. It combines all the virtues of your daintiest lingerie and most comfortable corset. It has been designed specifically to meet the needs of the modern, active woman.

For the slender or youthful figure, it is the perfect foundation garment. So cool and soft you can play tennis or dance all night in it. So light in weight you can crumple it in your hand like a glove—pack two or three in an unbelievably small space. Ideal for sports, for evening wear, for traveling.

Lingerie Plastique 849 B. A charming garment in fine milanese and lace. Garters are detachable, making it a simple matter to launder. An exquisite tea rose color . . . designed for afternoon and semi-formal wear. Price $12.50.

Bon Ton *Lingerie Plastique**

Lingerie Plastique is made only by Bon Ton

Bon Ton has also created an exquisite variety of molding garments with elastics and reinforced with boning or extra diaphragm controls . . . designed to suit specific style types: the slender, normal or heavy figures in short, medium or tall heights.

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My corsetiere_____

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Miramar Hotel and Bungalows. Situated on Pacific Ocean. Garden spot of California. Golf, Tennis, Riding, Country Clubs. Exclusive residential section.

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The Ahwahnee. Open all year. Commanding a matchless panorama. Already world-famed for distinctiveness. Riding, tennis, fishing. $10. up. American plan.

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Boxwood Manor. Among the birds and flowers. Entirely modern, refreshing, summer tourist house with farm. Bathing lodge on ocean.

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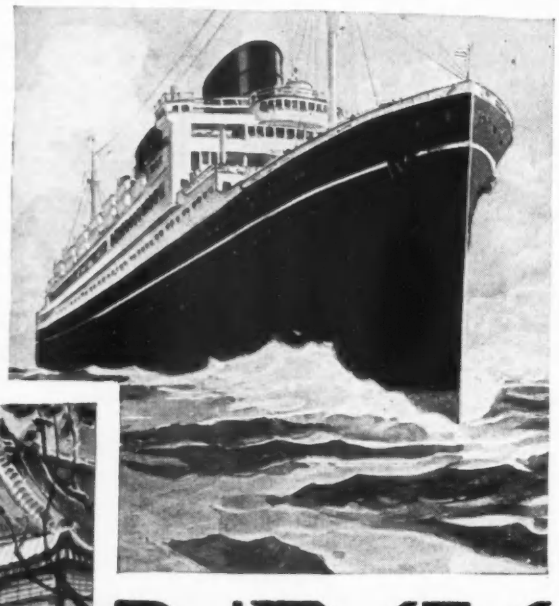

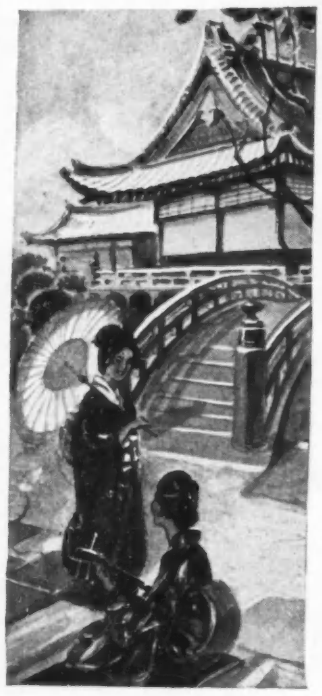

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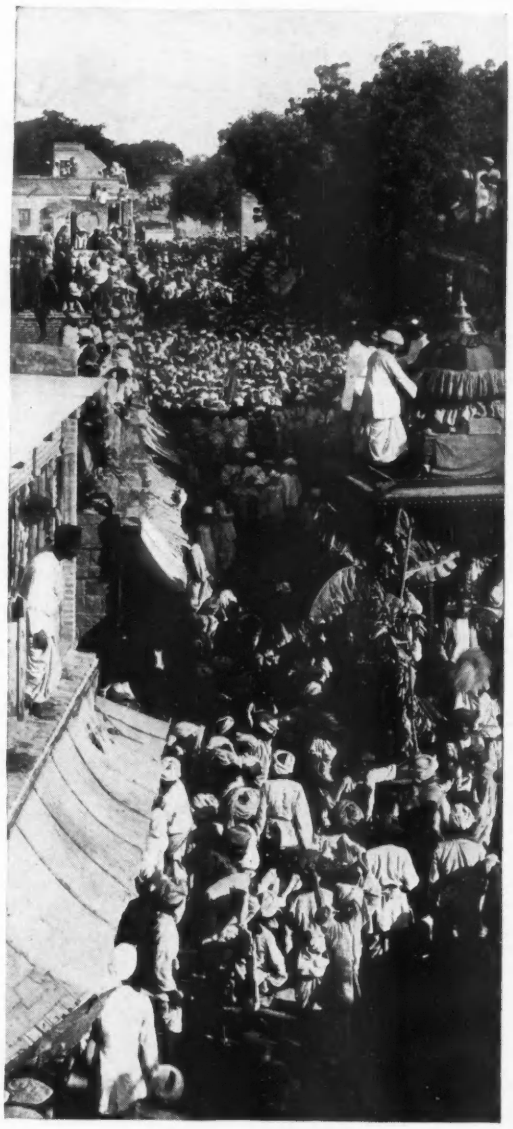

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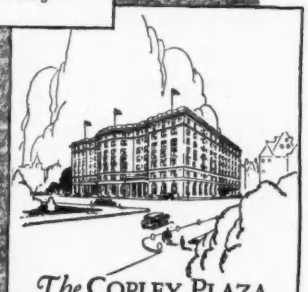

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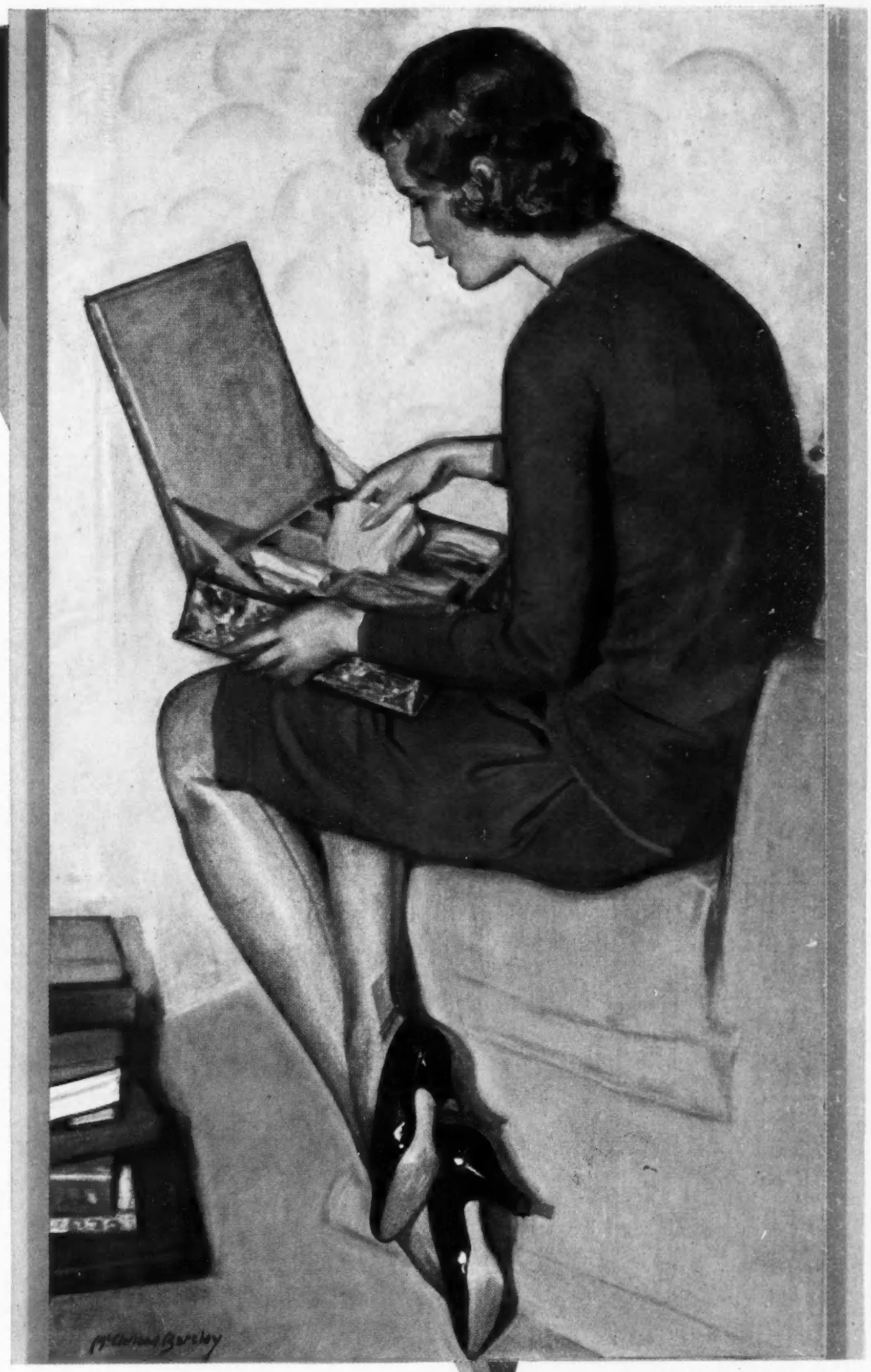

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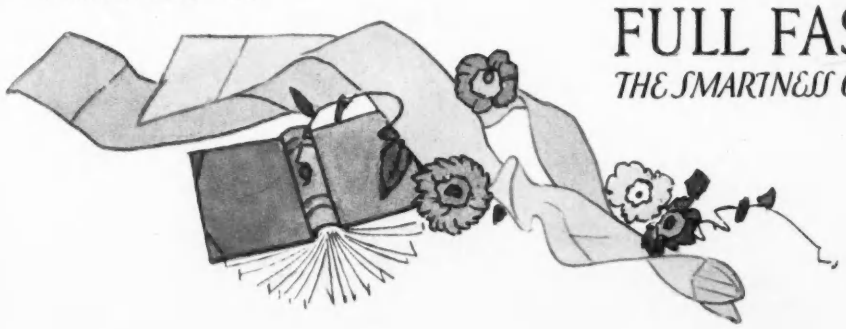

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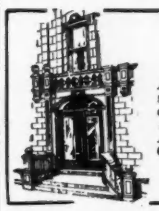

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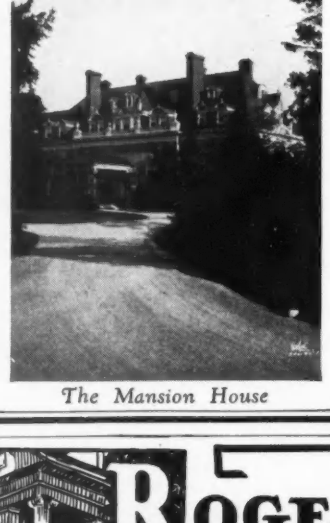

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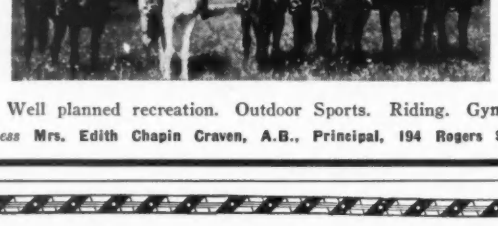

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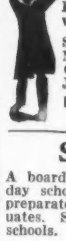

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HIGHWAYS *and* BUYWAYS *of* PARIS

THIS year, at the Spring Salon of the Société des Artistes Décorateurs, there was a particularly good showing of the work of all the modern artists, much of whose work is seldom seen in the shops. These artists are difficult to find, because many of them, literally, live in the byways of Paris and work in obscurity.

AMONG the most successful things that modern decoration has achieved is the ever-useful and decorative screen in modern lacquer. One of the best of these was exhibited by Jacques Challou, whose atelier is at 81 avenue du Roule, Neuilly. The lacquer screen of modern design may be classed among those modern things that fit into the surroundings to which we are accustomed.

GLASS is, perhaps, the most interesting of all mediums used in modern decoration. The moulded crystal birds, animals, figures, and similar objects, designed by Georges Chevalier and presented by "Les Cristalleries de Baccarat," 30 bis rue de Paradis, were extremely interesting and gave one an idea of the possibilities of moulded glass.

(Continued on page 41)

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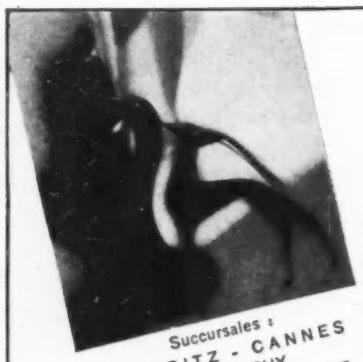
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The SHOPS of VOGUE in PARIS

HIGHWAYS *and* BUYWAYS *of* PARIS

The SHOPS of VOGUE in PARIS

(Continued from page 40)

AN interesting collection of glass vases and various large receptacles for flowers was shown by François Decorchemont, whose atelier is at 12 rue Ganneron. These vases were particularly beautiful in colour, resembling huge blocks of cloudy coloured quartz chiselled into various shapes.

FROM the studio of "L'Art du Bois," 148 boulevard Garibaldi, Saint-Maur, there was a most entertaining decoration for the interior of a house-boat or a country cottage, designed by an American, Lucie-Holt Le Son, and using blue-and-black hair carpet and supple green oilcloth to great advantage.

AMONG individual pieces of furniture of great taste and beauty were a metal table with a slate top, designed by André Naveau, that came from "G. A. M.," 84 rue Amelot; a console and stools in polished nickel, from Raymond Subes, 131 rue Damrémont; and some fur-covered chairs for out-of-doors and terrace use, made by Evelyn Wyld, 17 rue Visconti. The bridge tables and chairs from Thonet, 14 boulevard Poissonnière, were practical and smart. The frames of both the tables and chairs were made of polished nickel.

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SOCIETY

Births

NEW YORK

Aldrich—To Mr. and Mrs. Richard Stoddard Aldrich (Helen Beals), a son.

Elliott—On June 30, to Mr. and Mrs. Edward Chetwood Elliott (Julia Reynolds Hall), a son.

Estelle—On June 28, to Mr. and Mrs. R. Bruce Estelle (Enid Ambrose Riker), a daughter.

Firey—On June 30, to Mr. and Mrs. Lewis Milton Firey (Katharine Craig Montgomery), a son.

Kudlich—On July 8, to Mr. and Mrs. Hans Carl Kudlich (Helen Jackson), a son.

Scott—On July 5, to Mr. and Mrs. Henry Clarkson Scott (Michelle Bouvier), a son.

Sherwin—On July 2, to Mr. and Mrs. Martin H. Sherwin (Barbara Laimbeer), a son.

Stevens—On July 3, to Mr. and Mrs. Robert L. Stevens, junior, (Elizabeth Woodward), a daughter.

PHILADELPHIA

Ewing—On June 23, to Mr. and Mrs. John K. Ewing (Caroline McFadden), a daughter.

Frazier—On July 6, to Mr. and Mrs. B. Graeme Frazier, junior, (Helen Wolstenholme), a daughter.

Gilbert—On July 3, to Mr. and Mrs. Samuel H. Gilbert (Nancy Drayton), a son.

Engagements

NEW YORK

Barclay-Ferguson—Miss Elinor Minot Barclay, daughter of Mr. and Mrs. George Minot Barclay, to Mr. George Herbert Ferguson, son of Mrs. Frances Gray Ferguson, of Worcester, Massachusetts.

Clark-Baeyens—Miss Mary Clark, daughter of Mrs. Tobin Clark and Mr. Charles W. Clark, to Baron James Baeyens, son of Baron and Baroness Baeyens.

Clay-Borden—Miss Mariedna Clay, daughter of Mr. and Mrs. Philip T. Clay, to Mr. Arthur Bradley Borden, son of Mr. and Mrs. Howard S. Borden.

Engagements—Continued

Cooper-Mapletoft—Miss Frances Hough Cooper, daughter of Mr. and Mrs. B. Ives Cooper, to Mr. J. Wesley Mapletoft, son of Mr. and Mrs. Robert B. Mapletoft.

Haskins-Hammersley—Miss Leigh Lathrop Haskins, daughter of Mr. and Mrs. Henry Stanley Haskins, to Mr. William S. Hammersley, son of Mr. and Mrs. William P. Hammersley.

Langley-Van Alen—Miss Eleanor Langley, daughter of Mr. and Mrs. William Clark Langley, to Mr. James H. Van Alen, son of Mrs. J. Laurens Van Alen.

Mason-Rose—Miss Emily White Mason, daughter of Mr. and Mrs. Orland White Mason, to Mr. Milton Curtiss Rose, son of Mr. and Mrs. Benjamin Holly Rose, of Cleveland, Ohio.

Porter-Smith—Miss Mary Emily Porter, daughter of Mrs. George W. Porter, to Lieutenant Perry McCoy Smith, U. S. A.

Seymour-Beals—Miss Frances Lord Seymour, daughter of Mr. and Mrs. Origen S. Seymour, to Mr. Donald Marcy Beals.

BALTIMORE

Harris-Cromwell—Miss Rosalind G. Harris, daughter of Mr. and Mrs. William H. Harris, to Mr. Charles A. Webb Cromwell.

Matthews-Parker—Miss Marion Matthews, daughter of Mr. and Mrs. Henry W. Matthews, to Mr. Walter Giles Parker, son of Major George E. Parker, junior, and Mrs. Parker.

BOSTON

Blake-Beals—Miss Julia Overing Blake, daughter of Mrs. George B. Blake, to Mr. Edward Mauran Beals, junior, son of Mr. and Mrs. Edward M. Beals.

Chase-Pearce—Miss Dorthea Chase, daughter of Mr. and Mrs. Julian D. Chase, to Mr. Harold William Pearce.

Clark-Dwinell—Miss Doris Stuart Clark, daughter of Mr. and Mrs. Henry J. Clark, to Mr. Clarence Kimball Dwinell, son of Mrs. Charles H. Dwinell.

Coolidge-Woodruff—Miss Emily F. Coolidge, daughter of Mr. and Mrs. Harold Jefferson Coolidge, to Mr. Harry A. Woodruff.

Emerson-Rogers—Miss Virginia Emerson, daughter of Mrs. E. F. Emerson, to Mr. Kenneth Morse Rogers, son of Doctor Melville F. Rogers and Mrs. Rogers.

(Continued on page 43)

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SOCIETY

(Continued from page 42)

Engagements—Continued

Hale-Elliott—Miss Eleanor Hale, daughter of Mr. and Mrs. Arthur William Hale, to Mr. Paul Blodgett Elliott, son of Mrs. Frederick William Elliott.

Macleod-Shute—Miss Louise Macleod, daughter of Mr. and Mrs. John Norman Macleod, to Mr. Frank R. Shute, son of Mrs. Frank A. Shute.

Smith-Strong—Miss Helen Wheeler Smith, daughter of Mr. and Mrs. Henry F. Smith, to Mr. Dexter Knowlton Strong, son of Mr. and Mrs. Frederick H. Strong.

West-Fitzhugh—Miss Dorothy Homer West, daughter of Mr. and Mrs. Edward Homer West, of Fall River, Massachusetts, to Mr. Robert Tyson Fitzhugh, son of Doctor Henry M. Fitzhugh and Mrs. Fitzhugh.

CLEVELAND

Wilson-Ermini—Miss Ruth Katherine Wilson, daughter of Mr. and Mrs. W. G. Wilson, to Mr. Aldo Ermini, of Milan.

NEW ORLEANS

Moore-Willard—Miss Grace Moore, daughter of Mr. and Mrs. Daniel D. Moore, to Mr. Howard Symonds Willard.

Slidell-Richardson—Miss Eileen Slidell, daughter of Mrs. William Slidell, to Mr. Bernard Richardson.

PHILADELPHIA

Belt-de Ropp—Miss Zoe Banks Belt, daughter of Mr. and Mrs. Charles W. Belt, to Mr. Alfred de Ropp, junior, son of Baron Alfred de Ropp.

Carpenter-Jenney—Miss Louisa D'Andelot Carpenter, daughter of Mr. and Mrs. R. M. Carpenter, to Mr. John K. Jenney, of Wilmington, Delaware.

Chace-Sellers—Miss Helen Scott Chace, daughter of Doctor Burton Chace and Mrs. Chace, to Mr. William Sellers, son of Mr. and Mrs. Alexander Sellers.

Dawson-Brown—Miss Eleanor Dawson, daughter of Mr. and Mrs. Charles T. Dawson, to Mr. **Hayward** Goldsborough Brown, son of Doctor Henry H. Brown and Mrs. Brown.

Engagements—Continued

Dinsmore-Bathgate—Miss Elizabeth Dreher Dinsmore, daughter of Mr. and Mrs. Francis W. Dinsmore, to Mr. James Edward Bathgate, third, son of Mrs. James Edward Bathgate, junior.

Fullerton-Rust—Miss Charlotte Fullerton, daughter of Mr. and Mrs. A. W. Fullerton, to Mr. W. John Rust.

Howe-Hill—Miss Margaret Morris Howe, daughter of Mrs. A. Leighton Howe, to Mr. J. Dennett Hill, son of Mrs. Horace G. Hill.

Janney-Powers—Miss Meta Murray Janney, daughter of Mr. and Mrs. Joseph A. Janney, junior, to Mr. Thomas McCreery Powers, of Louisville, Kentucky.

Lineaweaver-Mellon—Miss Mary B. Lineaweaver, daughter of Mr. Henry Harbaugh Lineaweaver, to Mr. Frank P. Mellon, son of Mrs. John C. Mellon.

Martin-Ogelsby—Miss Isabel Wedgewood Martin, daughter of Mr. and Mrs. John C. Martin, to Mr. W. Porter Ogelsby, junior, son of Mr. and Mrs. William P. Ogelsby.

Miller-Redpath—Miss Nancy Shaw Miller, daughter of Mr. and Mrs. William Booth Miller, to Mr. Robert Upjohn Redpath, junior, son of Mrs. Robert U. Redpath.

Vanderpool-Cochran—Miss Mary Willis Vanderpool, daughter of Mr. and Mrs. Wynant Davis Vanderpool, of Morristown, New Jersey, to Mr. William Watts Cochran, son of Doctor Samuel Cochran and Mrs. Cochran.

Wesley-Stewart—Miss Eleanor Clark Wesley, daughter of Mr. and Mrs. Charles S. Wesley, to Mr. Latimer S. Stewart, son of Mr. and Mrs. Redmond C. Stewart.

WASHINGTON

Hale-Chase—Miss Mary Cameron Hale, daughter of Mrs. Chandler Hale, to Mr. G. Howland Chase, third, son of Mrs. George Howland Chase.

Watson-Currin—Miss Mary Watson, daughter of Mr. and Mrs. James O. Watson, to Mr. James Madison Currin, of New York.

(Continued on page 44)

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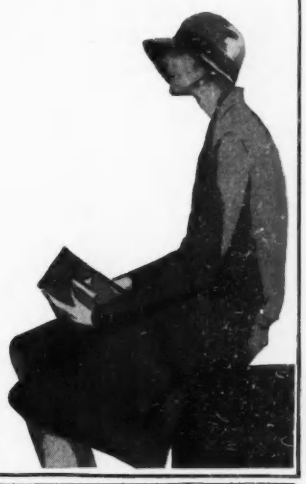

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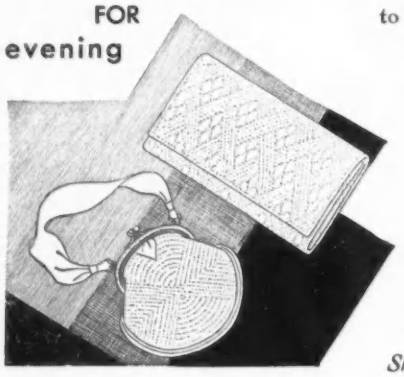

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SOCIETY

(Continued from page 43)

Weddings

NEW YORK

Bennett-Bostock—On July 27, Reverend Aaron Charles Bennett, son of Mr. and Mrs. Aaron Bennett, of Sharon, Pennsylvania, and Miss Mary Elizabeth Bostock, daughter of Mr. and Mrs. Edgar H. Bostock, of Nutley, New Jersey.

Brittingham-Van Nostrand—On July 13, Mr. Russell Brittingham, junior, son of Mr. and Mrs. Russell Brittingham, and Miss Margaret Van Nostrand, daughter of Mrs. Charles Henshaw Van Nostrand.

Burke-McManus—On July 2, Mr. Thomas Crimmins Burke, son of Mr. and Mrs. Walter A. Burke, and Miss Helen Josephine McManus, daughter of Mr. Edward F. McManus.

Clark-Cushing—On August 17, Mr. George Crawford Clark, junior, son of Mr. and Mrs. George Crawford Clark, and Miss Lily Dulany Cushing, daughter of Mrs. James Denison Sawyer.

Davis-Walcott—On July 3, Mr. Sterling Davis, of Evanston, Illinois, and Miss Charlotte Elizabeth Walcott, daughter of Mr. and Mrs. George Walcott.

Hadley-Morris—On July 13, Mr. Hamilton Hadley, son of Dr. Arthur Twining Hadley and Mrs. Hadley, and Miss Emily Hammond Morris, daughter of Mr. and Mrs. Dave Hennen Morris.

Holmes-Chalkley—On August 3, Mr. John Burt Holmes, son of Mrs. Francis H. Holmes, and Miss Marcella Howland Chalkley, daughter of Mrs. Thomas Henry Chalkley, of Kansas City, Missouri.

Howe-Norton—On July 27, Mr. Gurdon Saltonstall Howe, son of Mrs. Gurdon Saltonstall Howe, and Miss Ethel King Norton, daughter of Mr. and Mrs. Skeffington S. Norton.

Hume-Baldwin—On June 22, in the Chapel of Mansfield College, Oxford, England, Mr. Theodore Carswell Hume, son of Doctor Edward H. Hume and Mrs. Hume, and Miss Gertrude Baldwin, daughter of Mrs. Elbert F. Baldwin.

Lee-Griswold—On July 11, Mr. Louis Lee, son of Mr. and Mrs. Charles Stewart Lee, and Miss Jean Wolcott Griswold, daughter of Mrs. James Brown Griswold.

Lundie-Snowden—On July 15, Doctor John Lundie and Mrs. Albert A. Snowden.

McCagg-Stickney—On June 29, Mr. William Ogden McCagg, son of Mr. and Mrs. Louis B. McCagg, and Miss Elizabeth Weston Stickney, daughter of Mr. and Mrs. Albert Stickney.

Neave-Parker—On July 2, Mr. Alexander C. Neave, son of Mr. and Mrs. Charles Neave, and Miss Frances Parker, daughter of Mr. and Mrs. Junius Parker.

Rawls-Pitney—On July 20, Mr. Huston Rawls, of New York and Detroit, Michigan, and Mrs. John Ballantine Pitney, daughter of Mrs. John R. Williams, of Washington, D. C.

Richards-Burns—On July 18, Mr. Eugene Lamb Richards, third, son of Mrs. Eugene Lamb Richards, and Miss Katharine Burns, daughter of Mr. and Mrs. Thomas Raymond Burns.

Ritter-Gillespie—On June 22, Mr. Henry Stoddard Ritter, son of Mrs. James H. Ritter, and Miss Eleanor Cuthbert Gillespie, daughter of Mr. and Mrs. Cuthbert Gillespie.

Robbins-Ware—On June 26, in the Church of the Resurrection, Mr. Edward Everett Robbins, junior, son of Mrs. Edward Everett Robbins, of Washington, D. C., and Miss Katherine Ware.

Roddy-Landon—On June 21, the Reverend Clyde H. Roddy and Miss Adelaide Landon, daughter of Mrs. Francis Griswold Landon.

Root-Lathrop—On July 3, Mr. Paul Crawford Root, son of Mr. Frederic Payn Root, and Mrs. Grayson Farquhar Lathrop, daughter of Mrs. Alfred Halsey Curtis.

Seaver-Smith—On June 28, Mr. William Seaver, son of Mr. Llewellyn Davenport Seaver, and Miss Mary Theodore Smith, daughter of Mr. and Mrs. George A. Smith.

Shipley-Keep—On June 20, Mr. Morris Shotwell Shipley, junior, and Miss Martha Gibson Keep, daughter of Mr. and Mrs. Charles H. Keep.

Spurgeon-Delafield—On June 22, Mr. Robert H. Spurgeon, of Riverside, California, and Miss Elizabeth Van Renssalaer Delafield, daughter of Mr. Edward H. Delafield.

Wadsworth-Scofield—On June 29, Mr. William Perkins Wadsworth, son of Mrs. William Austin Wadsworth, and Miss Martha Doty Scofield, daughter of Mrs. George Starr Scofield.

Warner-Hunn—On June 28, Mr. Alden Young Warner, son of Mr. and Mrs. Milton Jones Warner, and Miss Caroline Hunn, daughter of Mr. and Mrs. Arthur B. Hunn.

Weddings—Continued

Wheeler-Marlowe—On June 26, in the Marble Collegiate Church, Mr. Arthur E. Wheeler, son of Mr. and Mrs. Frederick S. Wheeler and Miss Albertine Wallis Marlowe, daughter of Mr. and Mrs. W. Dudley Marlowe.

BALTIMORE

Coburn-Mohun—On June 15, Mr. Robert B. Coburn and Miss Elizabeth Mohun, daughter of Mr. and Mrs. Barry Mohun.

Stout-Scarlett—On June 22, Mr. Merrill Langdon Stout and Miss Helen Scarlett, daughter of Mr. and Mrs. William G. Scarlett.

Young-Biays—On July 13, Mr. Frederick Colston Young and Miss Nellie Croxall Biays.

BOSTON

Brooks-Head—On July 10, Mr. Charles Mather Brooks, junior, and Miss Mary Cornelia Head, daughter of Mr. and Mrs. James Marshall Head, of Brookline, Massachusetts.

Collins-Wolcott—On June 27, in Emmanuel Church, Mr. Henry Hill Collins, third, of Philadelphia, and Miss Clarissa Endicott Wolcott, daughter of Mrs. Claire Wolcott.

Dorman-White—On July 2, Doctor G. Dale Dorman, of New York, and Miss Georgia White, daughter of Mr. and Mrs. Joseph Foster White.

Doty-Jackson—On June 29, Mr. Augustus Flagg Doty and Miss Elinor de W. Jackson, daughter of Mrs. James Marsh Jackson.

Morgan-Clark—On June 22, Mr. Vincent Morgan, son of Mr. and Mrs. Paul B. Morgan, and Miss Katherine Irving Clark, daughter of Doctor W. Irving Clark and Mrs. Clark.

Rice-Stanton—On July 13, Mr. Theodore Holton Rice, son of Mrs. William M. Rice, and Miss Elizabeth Stanton, daughter of Mr. and Mrs. James E. Stanton, junior.

Sedgwick-Cabot—On June 24, in Saint John's Church, Roxbury, Massachusetts, Mr. William Ellery Sedgwick and Miss Sarah Sullivan Cabot, daughter of Mrs. Charles Mills Cabot.

Tennev-Vaillant—On June 22, in Saint John's Church, Doctor Benjamin Tennev, junior, and Miss Constance Richmond Vaillant, daughter of Mr. and Mrs. George W. Vaillant.

Thayer-Wood—On June 29, Mr. Hamilton W. Thayer, of Hopedale, son of Judge Webster Thayer and Mrs. Thayer, and Miss Elizabeth Wood, daughter of the late Mr. and Mrs. William S. Wood.

Thomas-Flood—On July 11, Mr. Alfred Thomas, son of Doctor John Jenks Thomas and Mrs. Thomas, and Miss Frances Flood, daughter of Mr. and Mrs. Charles H. Flood.

Thomsen-Payson—On June 26, Reverend Eric Hakon Thomsen and Miss Althea Payson, daughter of Mr. and Mrs. Charles Clifford Payson.

White-Francis—On June 29, Mr. William C. White and Miss Antoinette Francis, daughter of Professor William Allen Francis and Mrs. Francis.

CLEVELAND

Phimister-Venning—On July 16, in Edinburgh, Scotland, Doctor Alexander Laidlaw Phimister and Miss Barbara Venning, daughter of Mr. and Mrs. Ralph J. Venning.

Sterling-Durell—On June 26, Mr. Robert Lee Sterling and Miss Kathryn Durell, daughter of Mr. and Mrs. George Britton Durell.

PHILADELPHIA

Arnold-Ramsey—On July 24, Mr. Henry K. Arnold and Miss Jean Ramsey, daughter of Mr. and Mrs. Frank M. Ramsey, junior.

Brown-Culbertson—On June 22, Mr. Harry Paterson Brown and Miss Katharine Culbertson, daughter of Mr. Walter Culbertson.

Crist-Devereux—On June 29, Lieutenant Raymond Fowler Crist, junior, son of Mr. and Mrs. Raymond Fowler Crist, and Miss Mary Frederica Devereux, daughter of Doctor John Ryan Devereux and Mrs. Devereux.

Hammon-Farley—On June 26, Mr. William Paul Hammon and Miss Leah Farley, daughter of Mr. and Mrs. C. B. Farley.

Upton-Pennypacker—On July 6, Mr. Edward Upton, son of Mr. and Mrs. Roger Upton, and Miss Anna Margaret Pennypacker, daughter of Mr. and Mrs. James Lane Pennypacker.

Wood-Brown—On June 20, Mr. Horatio Curtis Wood, junior, son of Mr. and Mrs. Horatio Curtis Wood, and Miss Margaret L. Brown, daughter of Mr. and Mrs. Theodore E. Brown.

PITTSBURGH

Wheelwright-Chalfant—On August 3, Mr. Clarence Watson Wheelwright and Miss Martha C. Chalfant, daughter of Mrs. Henry Chalfant.

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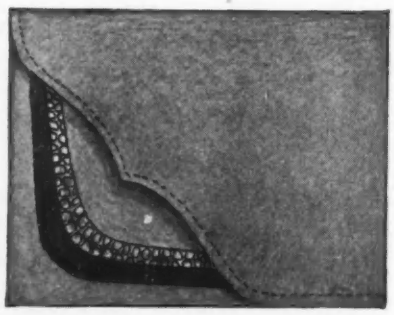

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VOGUE'S-EYE VIEW OF THE MODE

WITH the pendulum swinging back once more to prettiness, ruffles, and Victorian furniture, one wonders if the rule of "prunes and prisms" will return for the young. It would be amusing, indeed, to see little girls as demure and decorous as their great-grandmothers are supposed to have been—working large samplers with pious fervour, wearing neat little aprons, and as dutiful as any of Maria Edgeworth's heroines. It would be amusing, but it is hardly probable that history could repeat itself with such accuracy in such a different age. But be not deceived, the hoydenish child of a few years ago who was never curbed so that she might express herself to the fullest extent is no longer indulgently smiled upon—and a good thing, too, as many long-suffering elders will agree. Young girls to-day are taught many things, not the least of which is the charm of pleasing manners.

By pleasing manners—and the term has a quaint flavour—, we do not mean a stilted formality that is as anachronistic to-day as a peruke or a sedan chair, but the kind of manners, which, in years to come, will make for A Manner. And hand-in-hand with this goes a good posture, which has definitely replaced such strange attitudes as the débutante slouch, surely the height of ungainly awkwardness.

The hopeful sign is that these things are stressed by the better type of schools. (Vogue will be happy to tell you which schools emphasize which branches.) And, to us, these things are as important in their way as the three Rs. More and more attention is being paid to good voices, and even the very young are trained to appreciate and practise good taste in dress. Well, why not? We are inclined to agree with the hero of that delightful book, "The Charm School," that a woman's first business is to charm, and a good school's first business is to develop and cultivate charm in its pupils, along with the regular book-learning. One likes to think of the present young schoolgirls being taught the merits of poise and graciousness, the value of being appropriately dressed, and, last of all, that most excellent thing in woman, a voice that is gentle and low.

Hoyningen-Huené

COMTESSE FAL DE SAINT PHALLE

The Comtesse Fal de Saint Phalle, who before her marriage was Miss Marie G. Duryee, is the daughter of Mrs. E. Guidet Auchincloss. The Comtesse divides her time almost equally between Paris and New York City, and her charm, vivacity, and enthusiasm for sports make her one of the very attractive members of the smart world of both continents

YOUTHFUL PARIS

THE children of to-day are modern and matter-of-fact. They organize a square little Paradise for themselves and inspect their elders with amused, lenient, and wide-opened eyes—eyes in which you can already read the verdict of the future. They despise vague explanations and baby talk. And modern French mothers find that they can no more dress their children in silks and frills. Curly headed little girls of five or seven rebel at ridiculous or fantastic display. Beware if you yourself wear the wrong hat, with the wrong dress and shoes. Do you hear the clear young voices? "Oh . . . Mummy! Are you really going out like that? How very funny you look to-day!"

Little boys have their own views on the subject of clothes. They do not want to look like little girls, and they insist upon having their hair cut manlike at the age of four, or even earlier. This imposes new manners upon them. They are taught to bring their heels together, to bow, and to kiss the lady's right hand, while their sisters only drop into curtsies. The joy of being called a "man" helps the tiniest boy through the worst struggles; he will learn to read and write, to behave at the dinner-table, to bump his head and fall over his bicycle with no complaint. As usual, girls are not quite so easy. But they are all sensible and demand sensible clothes that are adequate for their simple, yet active lives.

I always think the best time to go and admire my small friends is between six and eight o'clock, when they have had their evening baths and lavender-water frictions and sit in their pyjamas, waiting for nurse to call them to supper. Guy de Broglie, the five-year-old son of the Princesse Amédée de Broglie, has blue-and-white checked toile de Vichy pyjamas and a full-length blue flannel dressing-gown, beautifully cut and bought ready-made at the "Trois Quartiers." The Princesse Ilynski chose at Rouff for her little baby boy, a charming white toile de soie pyjama, worn underneath a three-quarters-length dressing-gown of stitched and printed pink toile de soie, softly lined with flannel to match. Laure de Breteuil, the very charming little daughter of the *(Continued on page 116)*

RAIN-COAT (LEFT) AND THREE SUITS (TOP SKETCH) FROM MARIE ET MARIE-LAURE - - TRENCH-COAT (RIGHT) FROM OLD ENGLAND

(Above, left to right) Little France Dubonnet in a blue-and-white striped linen skirt and white blouse, from Edmond Orr, London; the Duchesse de Mouchy's son in beige flannel knickers and a white shirt; Madame Besançon de Wagner's little girl in pink toile de soie, from Marie et Marie-Laure; Simone de Saint-Léon in brown kasha, from Mignapouf; Mademoiselle de Quelen in beige crepella, Jenny Billioque Madame E. Edmond-Blanc's daughter, holding the doll, wears blue and white dotted crêpe georgette, from Marie et Marie-Laure, and beside her are François de Gunzburg in white cotton jumpers, from Jones, and the Comtesse Charles de Saint-Léon's son in a blue and white knicker suit. (Extreme left) Mademoiselle d'Harcourt and the Comtesse Frédéric de Nicolay's daughter wear tweed coats from Marcelle Belin

PLAYTIME-CLOTHES IN PARIS

(Above, left to right) For a party, Dalmas de Polignac wears a navy-blue serge suit, while the small son of the Princess Jérôme Murat is dressed in a frilled white linen blouse and blue serge shorts. Hemstitched white linen trimmed with ribbon, from the Grande Maison de Blanc, is worn by Madame François de Gournay's small daughter on the breath-taking occasion of greeting the great Fratellini himself Mademoiselle France Dubonnet (above, fourth from left) wears white linen trimmed with old lace, from Marindaz; Elizabeth de la Rochefoucauld's dress is of yellow tussur, from Guichard; the Comtesse Bernard de Ganay's daughter wears white chiffon. (Right, below) The Comtesse Bernard de Castéja's son wears a cheviot coat and the Marquise d'Havrincourt's son a brown and beige tweed; both from the Grande Maison

FASHIONS FOR THE JOUR DE FÊTE

MINK FOR EVENING

This luxurious circular evening cape of mink, from Callot Sœurs, is in the smart short length and has a huge rolling collar. The lining is a tawny velvet that blends with the shade of the fur—for velvet linings are a very chic and a pleasantly warm fashion for the coming season

Heim's mink evening coat, "Jupiter," is cut on classic lines, with the fur used vertically except for the cuffs and the voluminous collar, designed to give an interlacing effect. Large fur collars that frame the face will be seen on many of the smartest coats for winter

THEY KNOW WHAT THEY WANT

WHEN the great dressmakers and milliners of Paris are approached with a plea for the use of this or that product, with the hope of bringing it back into the mode again and so keep a waning industry from dying, if they are honest, they are compelled to reply:

"We will do what we can—we will make a few models in this or a few models in that. Twenty years ago, or even ten years ago, we could have promised to help you by imposing a fashion. Now, all we can do is to propose ideas to our smart clients. After that, they decide, because

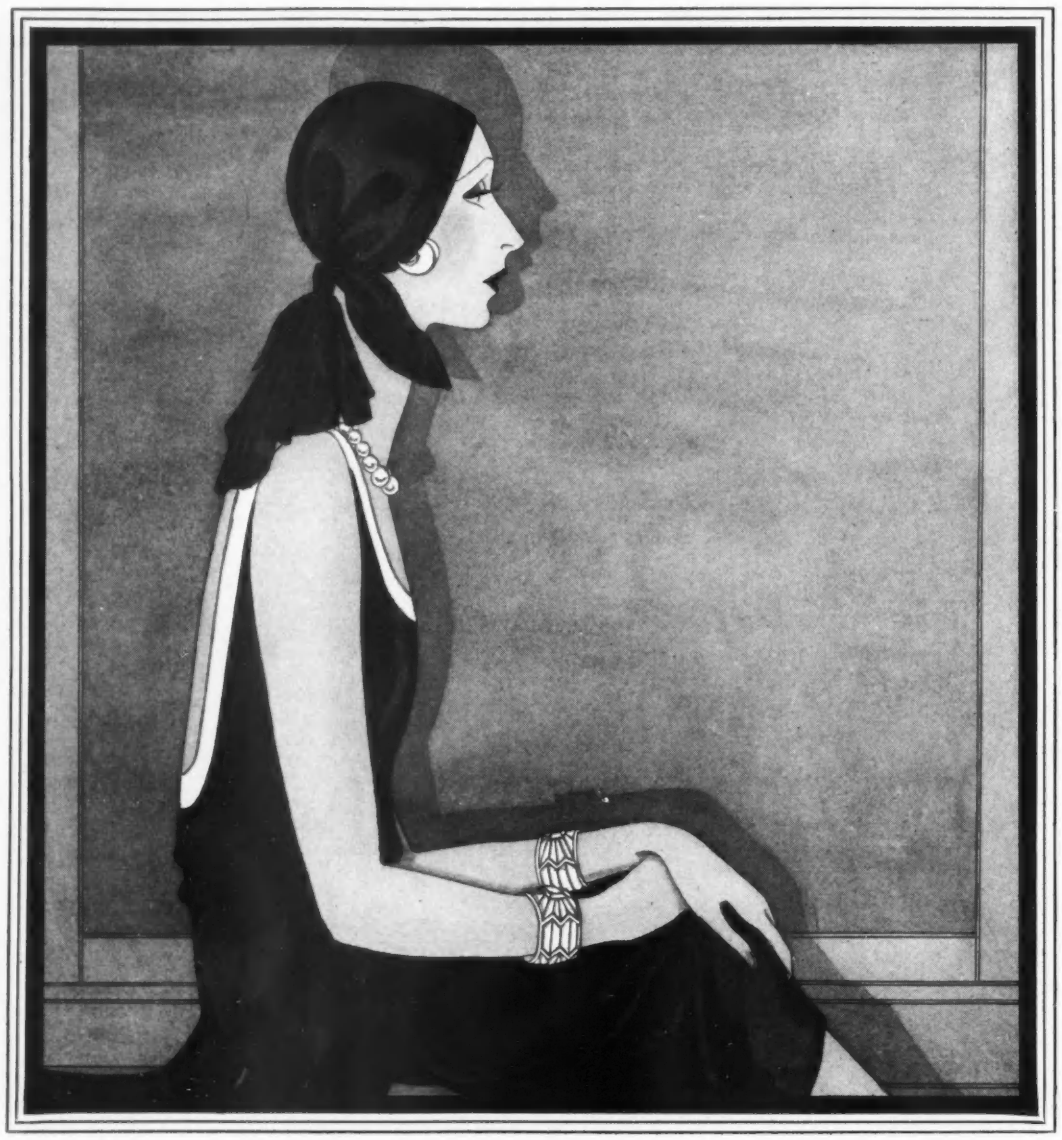
THEY KNOW WHAT THEY WANT

That is the secret of the two-sided strength of the Paris mode—the chic idea, as presented by the creators, and its acceptance by smart women. On this foundation, modes live happily until better ones come along—better only when newer and, also, more suited to smart needs that change with the times.

How the fashion face of Paris changes! New dressmaking houses starting to-day, new houses that struggle and new houses that live; old houses that struggle and old houses that will die to-morrow. There is a reason—only one—for all this activity. All the dressmakers—big, little, and indifferent—flourish and grow because they give the important "Them" what they want. When they don't, they inevitably disappear. It is a simple example of the working of the law of supply and demand.

These new houses are not the only changes in Paris. Take the smart women themselves. There was a time when the fashion observer, seeing smart women, knew at once the source of the lovely clothes they were wearing. They were always dressed by one of several houses. Year in and year out, they faithfully wore only the creations of their favoured designers. To-day, it is quite different. There is a continuous "grand right and left." One season, there are certain houses that are in high favour; the next season, there will be other affinities. Why? Because even wealthy smart women do not choose their dressmaker to-day for his or her talent only. They are equally interested in the terms the dressmaker gives. This started when it became fashionable to work, either because of pressing financial necessity or the equally insistent need of being busy. A new joy came into feminine existence—that of making money; having learned the joy of making money, came the fun of saving money. Smart women began to bargain. Dressmakers began to make concessions, until, to-day, five times out of ten, the choice of a dressmaker depends on his prices. This means that certain smart figures who formerly could have been watched as excellent weathervanes, turning and pointing because of real fashion breezes, to-day are not so valuable, since their pirouetting may be due to the sweet and enticing breezes of discounts. Strangely enough, the fact of having or not having money has nothing to do with it. This is all part of the manners and modes of to-day that make our fashions.

It was a very foolish point of view to imagine, with everything else changing, booming, and zipping, that women were going to remain dolls whom dressmakers could dress and undress at will. Even the smartest women have absorbing interests other than actual clothes. Jewellery receives a great deal of the money and the attention that once went into dresses—fewer dresses, more jewels, being the new trend. Several automobiles, many houses, one's own fat bank account

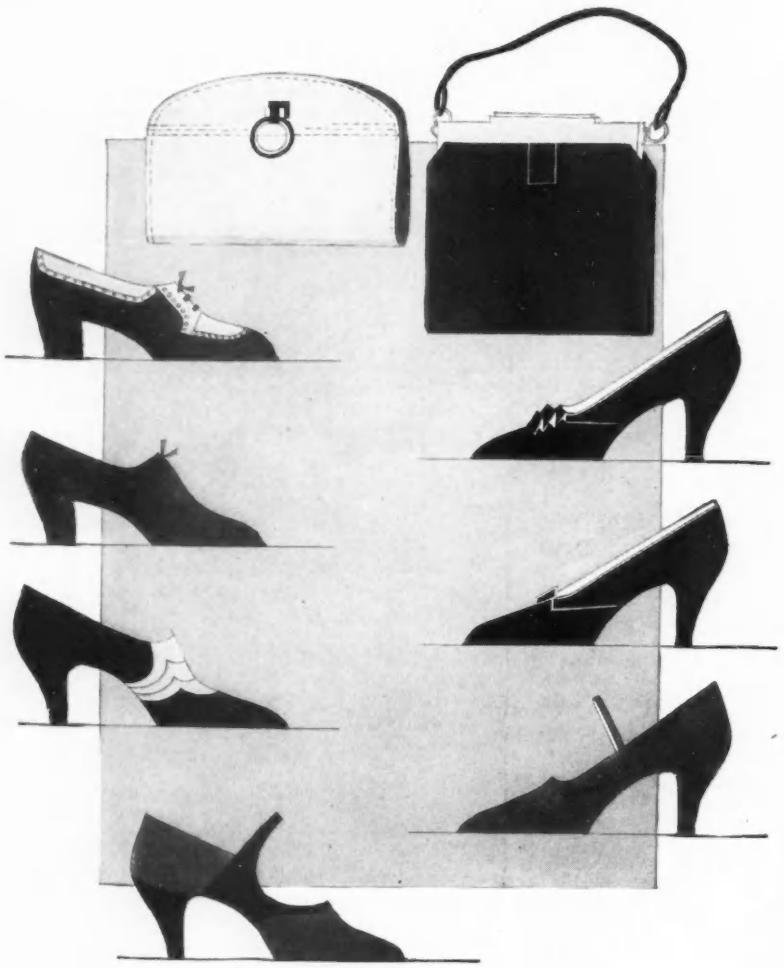


Two very new millinery notes, both from Agnès, are the dinner hat, "Coup de Foudré," a close-fitting toque of black satin with ends tied into a huge bow at the nape of the neck, from Franklin Simon, and the capeline, "L'Extravagant," (opposite) of supple black felt with encrustations of breitschwantz, from Altman. Black breitschwantz coat from Grunwaldt

are smart ambitions to-day. And there are the arts, even if you only dabble in them—painting, a little sculpturing, and, of course, bookbinding, to say nothing of the mania for writing. All of this takes money away from clothes. So, fewer mistakes can be made. Under any circumstances, no one wants dresses that can't be worn happily and much less so under this new wave of intermittent economy.

Meanwhile, the fashion pendulum continues to swing from the excessive simplicity due to a sports mode that tried to dominate everything—a mode that looked too practical on occasions when practicality was far from necessary and was, in fact, out of the picture—towards dressmakers' fashions, soft and supple clothes, clothes that have charm. This is especially true in the evening. The evening mode more and more is coming into the hands of what the smart women who know call "a real dressmaker." The day-time mode will still be a practical mode, since day-time life is practical. How well Chanel knows how to be practical; she shows her collection as a continuous performance from three to six. No matter when you arrive, in the course of your busy afternoon, mannequins are showing dresses of every type—sports, day, and evening. Such a departure is a helpful and excellent com-

BROAD BRIMS FOR WINTER!



(Left row, top to bottom) Germaine-Guérin bag, beige antelope with black-and-red enamel ring. Madame André Dubonnet's white antelope and brown calf sports shoe, from Hellstern. The Princesse Caetani's brown antelope walking shoe, from Greco. Mrs. Alastair Mackintosh's slipper of black antelope and beige lizard, from Pantaléon. Hellstern slipper of brown antelope and patent leather. (Right row) Hermès beige seal bag. Madame de Hoz's black and grey patent leather pumps, both from Perugia. Madame Puerari's brown kid Hellstern slipper

NEW BAGS AND SHOES

mercial idea and very much in step with the business-like life of to-day. Another sign of the necessity for dressmakers to be very practical is the fact that women actually go to certain houses rather than to others only because they can be fitted more easily and quickly. A beautiful dress that wears you out getting it isn't considered quite as worth while as it was once upon a time.

To go back to clothes, next winter, the evening mode will be more charming, luxurious, and rich in colour, detail, and form than for many seasons. One of these days, you will have to be pretty to be chic, and that will be a relief, considering the seasons when, if you were pretty, there was no way of being chic. All this means that the younger generation is at it again, running and dancing about, making itself felt, bringing a fresh attitude of healthy vigour and even of romantic charm.

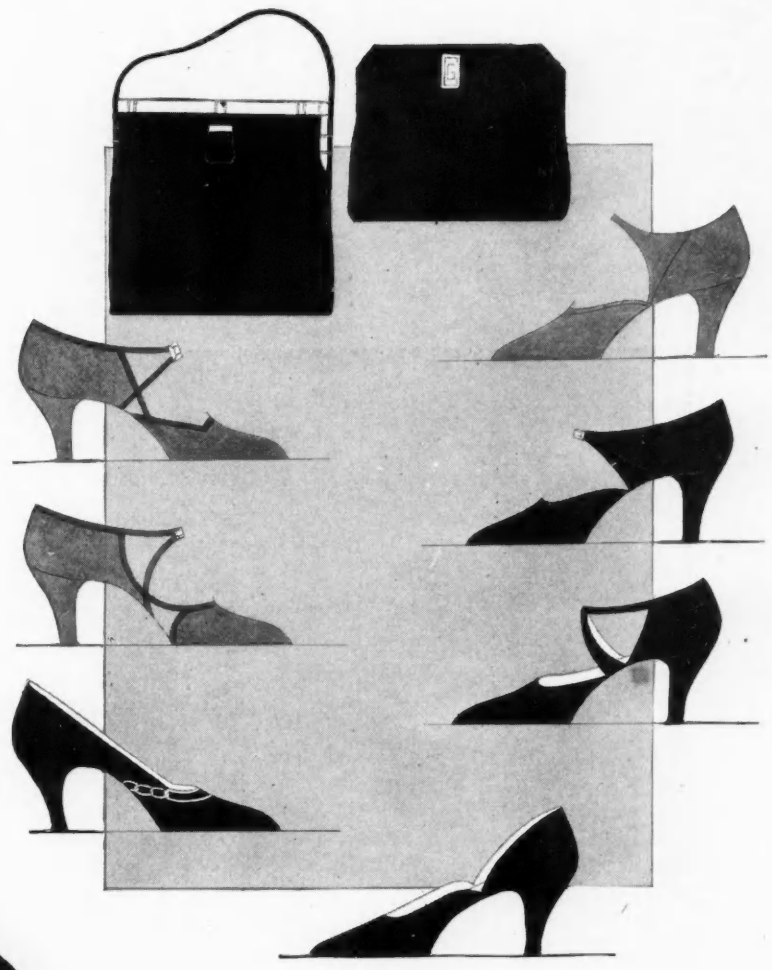
We are now going to have a real high-waisted fashion with dresses that will be suitable for every one, young and old. No group of dresses can be called a successful fashion unless it contains variations suitable for every active woman's needs.

Every line in a good high-waisted dress will have to be considered from a fresh view-point. Bodices will be different, they can't be plain. Hips and "sit-me-downs" will have to be considered so as to make them just as inconspicuous as they were with the bloused and low-waisted silhouette. We have had a few dresses that were of this type, but the majority were just the dresses of past seasons in which the skirt was lengthened. There were others in which the waist-line was shot up as arbitrarily as one rings for an elevator, and we have had dresses that tried to keep part of the old and achieve some of the new. They were not the real thing. A good high-waisted dress will never be achieved by just lengthening the skirt or raising the belt.

Many times, this new silhouette will probably be slim from the hips right down to the knees. This is what many women are managing just now, an absolutely flat and thin appearance. What could be younger than that?

People talk about going back to this *(Continued on page 128)*

FURS AND ACCESSORIES



(Left row, top to bottom) Germaine-Guérin bag of black antelope and tortoise-shell. Marouf sandal of champagne crêpe and gold kid. Marouf sandal of moire with satin bands. Madame Munoz's Pantaléon pump, of crêpe and silver kid. (Right row) Madame Citroën's black crêpe bag, red-and-black enamel monogram, from Germaine-Guérin. Hellstern green crêpe sandal, worn by Madame Toulmin. Marouf sandal, black crêpe and satin. Madame de Gainza's Pantaléon sandal of black satin and silver kid. Baronne James de Rothschild's black satin Pantaléon mule

(Left) "Crême," the coat at the extreme left, from Henri Vergne, is a three-quarters length model of black breitschwantz, held at the neck by a knotted black-and-white foulard scarf, and at the waist-line by a dull black leather belt. The Marie Alphonsine toque worn with it is of black grosgrain. "Civa," the coat shown beside it, from Heim, is a seven-eighths length model of black astrakhan-breitschwantz. When wrapped around, a spiral effect is produced by the oblique line of the skins. The shawl collar is draped softly. The black felt toque is from Marie Alphonsine

A CHILD'S GARDEN OF FASHIONS

Stelchen

(Left) The smallest member of this youthful duet wears a pale blue and white handkerchief linen dress and a broad-brimmed piqué hat; from Best. Her companion's white dotted Swiss dress is charmingly simple, with blue embroidery outlining the neck and sleeves and a wide sash tied in back; Wanamaker

Steichen

(Opposite page, left to right) The nurse wears a navy-blue serge cape-coat; Altman. The little girl's coat and hat are of green flannel; from Nana. The navy-blue jersey cardigan suit is worn with a white jersey sweater and blue-and-white tricot beret; Best. Beige woollen fashions the boy's coat and beret; Tots Toggerie

(Right) Dotted Swiss is a dainty fabric for little girls' dresses. This very attractive one is in white with blue dots, and it is made with scalloped tiers and armholes. The little sunbonnet worn with it is of the same crisp fabric and, with the dress, forms a charming ensemble for sunny days; from Miss L. Brogan

THE ENGLISH CHILD'S CLOTHES

IF you take a bird's-eye view of London at any hour of the day, in any month when society is still in town, you will find most of the children of prosperous parents doing exactly the same thing in the same way and wearing the same type of clothes. English mothers and—equally important—English nannas have by now standardized a type of life for children which is purely natural, exceedingly simple, and entirely separate from the life of grown-ups. English children live in a world of their own. And because their life is practical and simple, so are their clothes, their nurseries, their nurses, and their schools.

The children in England have this little world, a Lilliputian kingdom of their own, run and ruled quite independently from the grown-ups' queer lack of system and purpose. It is a quiet, orderly kingdom in which you can contemplate no change of government and about which you can accurately predict events for the next fifteen or eighteen years.

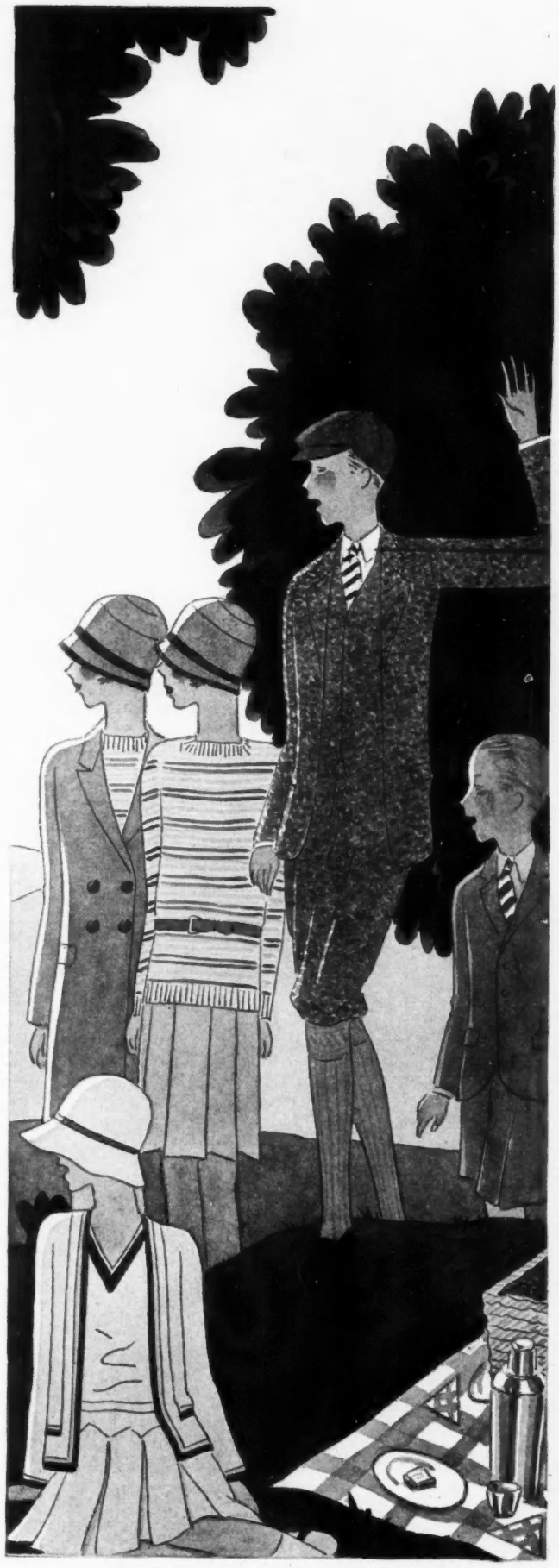
As soon as an English boy baby is born, his life is decided for him. The parents discuss a public school and enter the baby's name. They may enter the child for more than one school, but, whatever is done, is done at once. Eton, Harrow, Winchester, Rugby, Marlborough, Wellington, and now Stowe are the usual choices. This decides the baby's life from thirteen to eighteen years. But you may think the parents amazingly dilatory about choosing a private school: they may wait for this until the child is from one to three years old! The choice of preparatory schools is very great, however; Summerfields at Oxford and Summerfields, Saint Leonard's, Mr. Day's at Ascot, Mr. Fisher Rowe's at Reigate, Ludgrove School, or Mr. Churchill's at Broadstairs are the most noted. And that decides the boy's life from eight to thirteen. Meanwhile, there is a dearly beloved

From London shops are these smart children's clothes. (Left to right) Suit of navy-blue or scarlet rep and white crêpe de Chine, corded beret; flowered batiste dress; blue flannel coat, yellow trimming; from Wendy. Blue-and-white checked silk dress; from Barri

nannie, a nannie inherited, taken over from a sister, or just acquired from Heaven. In her hands lies the peace of the household and much of its pleasure—until the baby is a big boy of eight or nine and off to school. True, he may have had a French governess by then or he may have gone to a little-boys' day school, but, even so, nannie is indispensable, and, after school days have begun, she stays on to watch over the children's health and holidays. English nurses are among the greatest of English institutions.

And, according to his school, so are the boy's clothes decided. At his preparatory school, he has to go to a certain outfitter dictated by the school—Evans, May Ray, or Rowe, or Hope Brothers, or Scotch House—and buy exactly those clothes which the school demands and no others; in quantity, too, neither more nor less. At Summerfields, Saint Leonard's, for instance, for the coming term, a boy must have a blue serge suit for Sundays, two knickerbocker suits, and a dark blue overcoat, so many flannel shirts and vests and pants and stockings, brogue shoes and Oxfords, so many soft collars; so many football shorts and shirts, all from Evans, May Ray. It is all regulated; not one more or less may the boy have. In the holidays, it is different. Boys of Highland birth, for instance, dress in kilts and jerseys when in Scotland in the autumn, and pull-over sweaters appear with socks to match, or plus four knickers and stockings. But, even so, simplicity is the rule.

The little girl's life is not shaped so immediately, but it, too, follows a pattern. When she gets to be of school age, from six upwards, nannie or governess, or sometimes a mother or father, walk her to school at nine. Everywhere all over England, you can see nannies walking their small charges to school at that hour (children do not use cars except in very bad weather or for long distances), and, at lunch time once again, nannie fetches them, takes them for a walk in the park, gives them lunch, and hands them over to the governess, who will convey them by a mathematically unalterable time-table, one afternoon to the dancing class, one afternoon



Typically English are these youthful costumes. (Left to right) Sleeveless dress and cardigan of yellow crepella, yellow straw hat; from Wendy. Double-breasted tweed coat, jumper of wool or silk, skirt of tweed, jersey, or shantung; from Fortnum and Mason

SMALL SPORTSWOMEN BORN TO TWEEDS

to gymnasium, once a week at least to piano lessons, once to drawing lessons, once to ride in the park. There is no variation, and even the classes are the same for most children of the same kind. They meet again much the same children as they met at their day school, but here it is at Miss Vacani's in Knightsbridge for dancing classes, or at Mrs. Jackson's, who will teach in a private house, as, for instance, at my sister's Londonderry House in Park Lane, or at Lady Evelyn Guinness's big house in Grosvenor Place. Nannies sit around waiting to coat and hat the children and take them home to nursery or schoolroom tea. For music, you see rows of little girls, governess or nurse led, enter the Aeolian Hall in Bond Street afternoon by afternoon to learn music by Dr. Yorke Trotter's system. For drawing, the nannies are drawn as if by a magnet to Wigmore Street,

(Top) The Misses Yvery and Janette Paynter, the small daughters of Colonel and Mrs. Paynter, with the Misses Diana and Wendy Pelham, the children of Lady Conyers, enjoying a run at a meet of the Belvoir hounds near Melton. (Upper left) Miss Nefertari Bethell, the daughter of the Hon. Mrs. R. Bethell, attending the races for the first time. (Left) Miss Betty Montagu, the daughter of the Earl and Countess of Sandwich, riding at her father's place, Hinchingbrooke Castle

YOUNG ENGLAND LEADS A SIMPLE LIFE

shepherding such little girls into the Matthay school as do not learn privately. Riding is done in Smith's riding school, in the winter, or with Mrs. Chapman, and with these same teachers in the park in good weather. When a little older, they go out to the place run by Colonel Miller, at Roehampton, just outside of London, riding in lovely Richmond Park (and here the use of a car by children to reach the school is almost necessary, because of the distance.)

Where are these little girls in the morning? There is a choice between a private school—that is, a school owned by one woman—or a secondary, a bigger one. The private school is very often a P. N. E. U. school. These mysterious letters indicate Parents' National Educational Union and show an effort that began some fifty years ago, started by Miss Mason, to give children an interest in *(Continued on page 126)*

(Top) The Hon. Mrs. Richard Hoare's children with the Hon. William Ward and Miss Elizabeth Leveson-Gower, waiting on the pier at Dunrobin for the arrival of the King of Spain, who is coming to stay at the Castle. (Upper right) The son of Captain MacMillan. (Right centre) The Hon. Patrick Plunket, son of Lord and Lady Plunket, guarding the small son of Mrs. Cunningham-Reid. (Right) Lady Digby with her two daughters, the Hon. Pamela and the Hon. Sheila Digby

THE HOME OF MONSIEUR POLICHINEL

Arlequin dans sa boutique,
Sur les marches du palais,
Enseignai-ait la musique,
A tous ses petits valets.

A Monsieur Po,
A Monsieur Li,
A Monsieur Chi,
A Monsieur Nel,
A Monsieur Polichinel.

Who has not fallen under the ancient and ever-young magic of the French travelling street fairs? Those little villages whose sorcery is compounded of the gummy odour of marshmallows, the stench of moth-eaten animals, the gamin lilt of the carrousel, and the universal joys and tribulations of Monsieur Polichinel—a Monsieur Polichinel more poignant and more vivid than when we know him as Mr. Punch.

Ah, Monsieur Po, Monsieur Li, Monsieur Chi, Monsieur Nel, little men made of match-sticks, beloved old wearers of the cap and bells, do not look back sadly on the glorious days when Harlequin with his wooden sword, in red and green, yellow and blue lozenge-patterned costume, led a pink tarlatan Venus to Olympus—and Hercules of the tattooed biceps.

Monsieur Po, Monsieur Li, Monsieur Chi, Monsieur Nel, Harlequin who taught you the ancient arts has a daughter—and worthy of him: Madame Rachel, fortune-teller and queen of the fairs. Fantastic in her red robe, she stands at the threshold of her rolling abode and

The joyous carrousel

opens the night as she would a brightly painted fan. And there we are—released from drab cities and long, leaden months! For to the glory of Madame Rachel, the nomads have built a gilt dwelling for each of their dreams along an endless avenue.

This is a dazzling city, with its walls of canvas and beaver-board! And over it reigns this woman—scarcely human—who scorns even the future she foresees. The airplane nearby imitates her mood. It idles in the photographer's booth, disdaining the giggling couples who scramble into its cockpit to have their pictures taken. But the balloons, gloriously round as a midnight sun, move to a sprightlier rhythm. They loop the loop. Their passengers shout with delight. The horses of the carrousel swing around their world. The rings are snatched, and even the shortest-legged rider becomes a centaur.

Across the way, the lion-tamer wears a shirt of purple and arrogance. The lions are peevish old fogies with loose neck-ties of reddish hairs under their chins. They grumble discreetly while the lionesses, like old dowagers, yawn and quarrel. The tiger, they say, wears a set of false teeth—so, Monsieur Po, Monsieur Li, Monsieur Chi, Monsieur Nel, stay away from the menagerie on those nights when fear enters the cages and the old monarchs dream of forgotten freedom.

Tell us of a kinder future, Madame Rachel. *(Continued on page 122)*

Entrance to Wonderland

A REVIEW OF THE AMERICAN AUTUMN MODE

IT'S all in how you look at a thing. That remark applies to many matters, and it certainly applies to clothes and especially to new ones. At the beginning of the season, our ideas are apt to be—well, a little fixed. Our eyes are so adjusted to certain familiar lines and lengths that something different looks quite new and strange, with the accent on the strange. Even the cleverest buyers and shoppers acquire a new perspective when they attend the openings in Paris, and the old proportions look completely *démodé* to them. This season, the higher waist-line and the longer skirt, for instance, have that subtly *right* air. If our own eyes are not yet accustomed to them, then we must study them, particularly in regard to ourselves, until they do look right to us and the long-waisted short-skirted silhouette looks as passée as it has now become.

And, of course the American woman has an excellent opportunity for observation and study of the new mode, for, not only do the buyers, who are really geniuses in their way, bring back most of the loveliest models in Paris, but there are American designers working here, designing, adapting, and copying French models. These designers know the new fabrics, both foreign and American, and how to handle them, the new lines and their variations; and—best of all—they understand thoroughly the needs and tastes of their countrywomen.

Among the new models that have been selected for this season by these buyers and designers, the dressmaker jacket-suit is one of the most outstanding. It appears in a thousand variations, for sports, for semi-sports, for afternoon, even for evening in some of the short-coated ensembles. You may see it in tweeds, in jerseys, in broadcloth, in duvetine, or in velvet. And the evening versions usually have a longish jacket either to match or to contrast with the dress, and edged with fur.

Another development of interest is the great number of woollen dresses being shown, far more than ever before. These are very practical to wear in the early autumn, and many of them are coat-dresses, like Patou's, rather fitted at the waist. Another version is the cape-dress, two of which were shown on page 68 of the August 3 issue. The greater number of these dresses will be made of light-weight woollens, such as Chanel used, and also of jersey, particularly the fascinating novelty jerseys. And another new note is the surprising colour combinations of these jerseys—vermilion, grey, and tête de nègre, a tête de nègre so dark that in this instance, it takes the place of black.

Still another feature is the use of Lyons velvet, which is like velveteen, only silkier. An excellent example of this is the town suit shown in the centre at the top of page 69. The combination of black Lyons velvet with the lining and blouse of white jersey is an extremely distinguished one.

The woman shopper will find this autumn that there are almost no unaccompanied dresses—nearly every dress has its coat or jacket. If she is wise, she will work out her own ensembles, but this requires careful planning and imagination. Last year, the inevitable ensemble was the long coat and dress, while, this year, it is the short coat and dress, a fashion at once youthful and sophisticated. And the jacket suit is no longer a plain and tailored affair, but a costume of two, three, or four pieces, and often distinctly *habillé*. The jackets of these suits are longer, being full finger-tip length, and the interest is centred at the hip-line. The four-piece costume shown in the middle at the bottom of page 69 is of an informal character suited to wear in town and country, and the addition of the long coat makes it particularly adaptable to many needs.

Last year, the ensemble composed of a dress and a fur jacket was a high fashion in every sense of the term, but, this year, it will be a popular one. Many of these jackets will be of the *(Continued on page 124)*

(Opposite page, left) Augustabernard created this charming costume, consisting of a one-piece dress and jacket of soft biscuit coloured woollen with a collar, revers, and cuffs of Persian lamb; from Saks-Fifth Avenue. (Right) This suit of black woollen and light beige wolf has a satin blouse in the same creamy-beige as the fur, and the little muff adds a note of winter smartness; from Madame et la Jeune Fille

(Left) This dark green ribbed woollen suit has a beaver scarf and band on the bottom of the blouse of the dress; Jay-Thorpe. (Middle) Black Lyons velvet is used for this town suit, which has a blouse and lining of white jersey; Gervais. (Right) Narrow bands of Persian lamb give a new note to this suit of black basket-weave tweed with a scarf and blouse of pink-and-black plaid taffeta; Bergdorf Goodman

(Right) This suit with a long jacket is a perfect example of the use of tweeds for semi-formal wear. The tweed is a green, brown, and white mixture, the scarf is of white galiak and the blouse of white satin; Bergdorf Goodman. (Second from right) One of the most useful of costumes is this four-piece ensemble of dark red tweed with fine dark raccoon. It consists of a three-piece cardigan suit and a top-coat; Bergdorf Goodman

(Extreme right) For formal town wear, nothing could be more appropriate than this woollen ensemble in the new colour combination of dark brown and blue fox. The luxurious blue fox shawl collar and cuffs and the intricate treatment of the overlapping seven-eighths length coat are interesting features. The dressmaker blouse is of crêpe de Chine in the new blue fox shade to match the fur on the coat; from Franklin Simon

FROCKS FOR THE FUR COAT

(Left) Crêpe marocain is a favourite medium for the ever-useful run-about dress. This one is in black with an interesting yoke treatment, a cleverly flared skirt, and a little side sash accented in pink; from the Tailored Woman

(Middle) Brown Lyons velvet fashions this charming dress with an unusual collar and cuff treatment, a high waistline, snug hips, and a low flare. This dress is made also of green, red, or blue woollen material; from Atkins

(Right) Patou has used black satin for this two-piece dress, which has a yoke on the skirt topped by the deeply shirred waist-line of the blouse. There is a touch of white at the neck and cuffs, and the sleeves are shirred; from Atkins

THREE TYPES OF EVENING DRESS

Orange jersey tulle is the perfect fabric for the spiral ruffled lines of this princesse evening gown, which has an air of great grace. The tiers are superimposed on a fitted body and touch the ground on one side; from Kurzman

This dress of lipstick-red crêpe de Chine shows that the fairly even hem-line for evening is smart when made at least five or six inches below the knee. The swathed hip-line and bows are good details; from Best

For evening, black panne velvet is one of the loveliest and most popular materials. This gown has a sheath-like fitted body with low fulness and length at one side. Jewelled clasps mark the square décolletage; Bonwit Teller

PRINTS WITH AUTUMN CHIC

NOTA BENE: LONG TUNICS

Cream coloured taffeta printed with conventional small flowers is a print that goes smartly into autumn, and Louiseboulanger uses it for this dress with a basque-like tunic blouse effect. Embroidered flowers repeat the pattern on the edge of the jabot and blouse; from Hattie Carnegie. (Right) For this distinguished dress with a new long tunic blouse, Louiseboulanger chooses a print with a small green design on a darker green coloured crêpe; Bendel

(Left) One of the newest entries in the autumn coat mode is this collarless, three-quarters length fur coat of white or black broadtail; from H. Jaeckel and Sons. (Centre) Rose-beige fox fur with the head pulled to one side forms a smart collar on this Paquin coat of beige woollen; from Bergdorf Goodman. (Right) On this black broadcloth coat with chic side flares, Paquin uses flat beige broadtail for a collar, bow, and unusual sleeves; from H. Jaeckel and Sons

COATS WITH A BRIGHT FUTURE

Robert, Cannes

A POOL ON THE RIVIERA

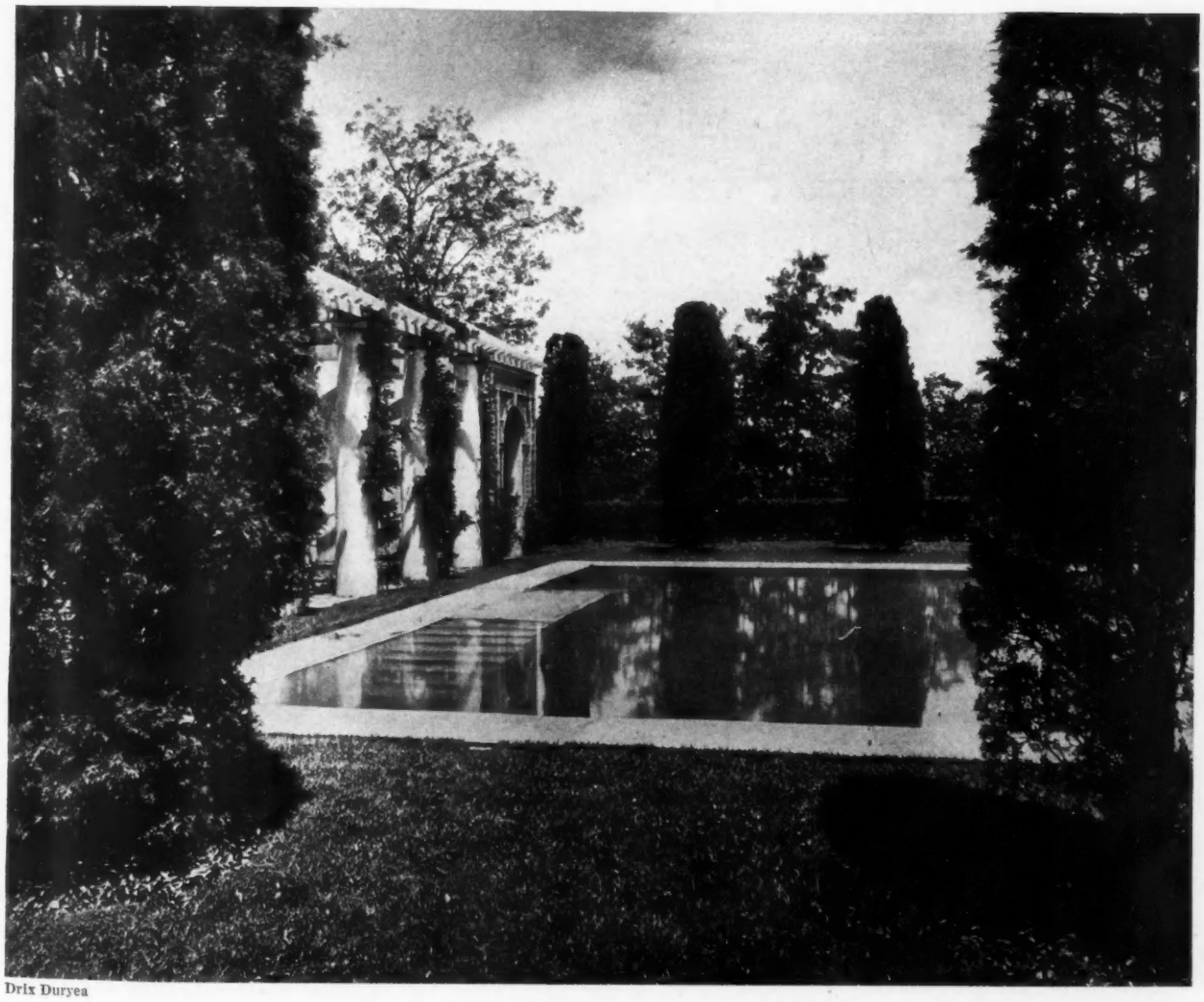
FEW swimming-pools have the picturesque setting of that at Villa Corne d'Or, the estate of Mrs. Frederick Lewisohn, at Cannes. It runs along the dining-room side of the villa, with tall, feathery pines at each end and a glorious view of the old town, the bay and harbour, and the Esterel in the background, all seen over a hedge of clipped cypress and laurel.

The pool, designed by the architect and landscape gardener, Antonio V. Savedra, is one hundred feet long, thirty-six feet wide, three feet deep at the sand-beach end, and twelve feet deep at the pavilion end. It is lined with blue glazed tiles, the colour of the Mediterranean *(Continued on page 122)*

LONG ISLAND SWIMMING-POOLS

NO doubt, every one has a different idea of being peaceful. But, more and more, these ideas seem to include a private swimming-pool in the centre of a shady lawn or a lovely sweet-smelling garden. And this is especially true on Long Island, perhaps because other places to swim are inaccessible or unattractive. To reach the ocean from the centre of the island means a long and ugly drive, and, while the Sound is more accessible, its oily waters dotted with grapefruit rinds are far from tempting to the swimmer.

So swimming-pools are becoming more and more numerous, and, while there can not be a great deal of *(Continued on page 122)*

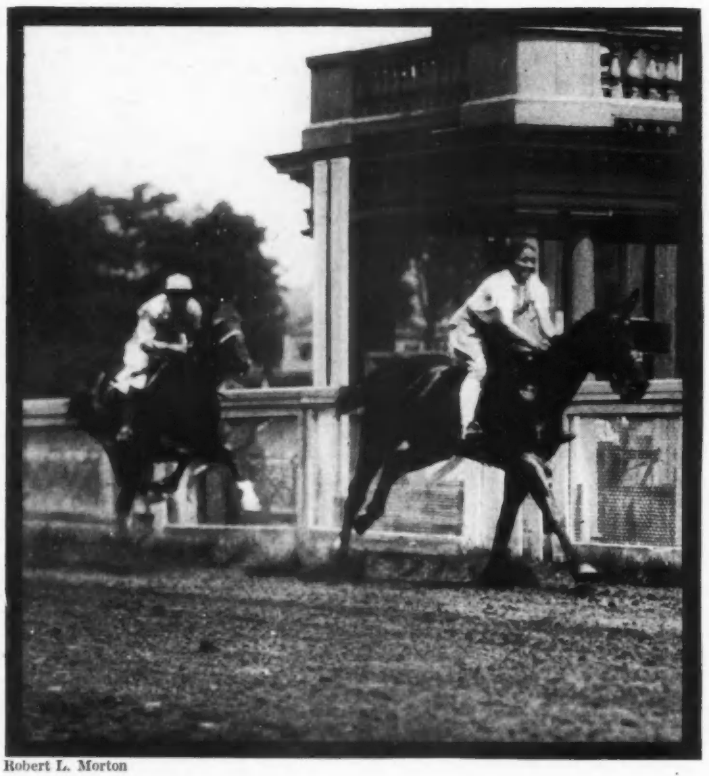


Drix Duryea

Boston Herald Staff

THE COUNTRY CLUB

AT BROOKLINE, SPORTS AND GAMES COMBINE IN A YEAR-ROUND SEASON



Robert L. Morton

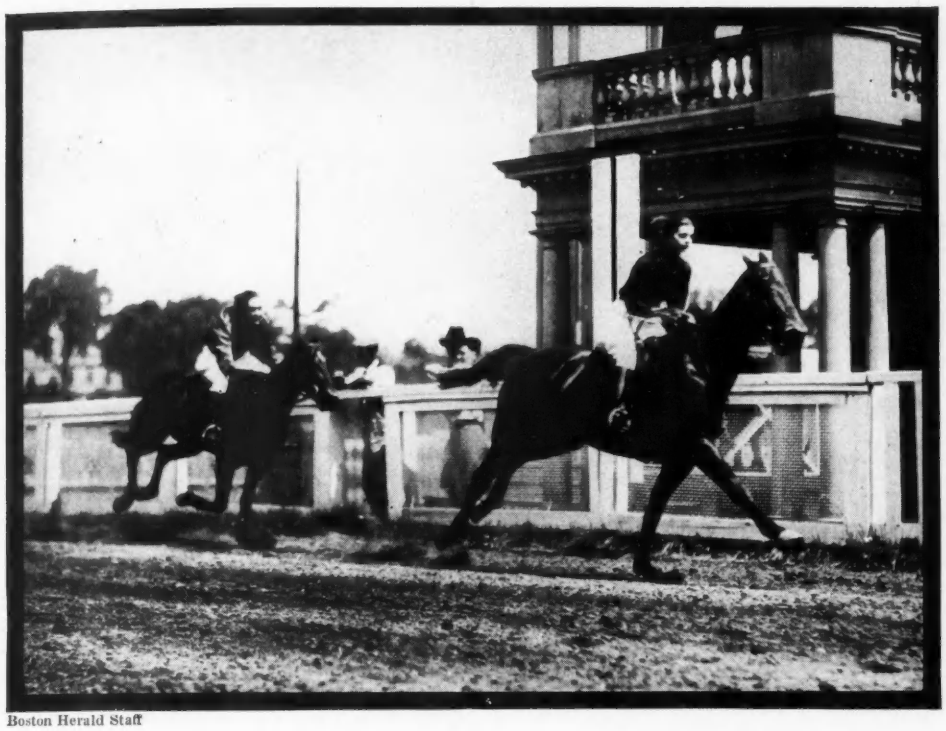
IN ROME, one does as the Romans do. In Massachusetts, one speaks of "The Country Club." Washington may have its Chevy Chase, Long Island may have its Piping Rock, but the Brookline Country Club is The Country Club for all that. In fact, so unique is its fame that all up and down the Atlantic seaboard no reference to locality is needed in speaking to good sportsmen of "The Country Club." They all know its wide lawns, its New England elms, its hospitable club-house.

To-day, when, approaching the club on the shady avenue, one sees women walking about the links, women playing tennis on the courts opposite the club-house, or perhaps brushing up their deck tennis on the circular lawn preparatory to an ocean voyage, it is amusing to realize that the original purpose of the club —its very *raison d'être*—was to be a place, to quote Mr. Frank Peabody, for the men of Massachusetts to get away from their "women folks." Ladies were allowed on the grounds only at certain stated and carefully infrequent intervals.

It started, in 1882, as a club *by* horsemen, *out* of sport. Not long after its début, a race meeting was instituted, and for two days of

(Top) Etna, owned and ridden by Mrs. Charles P. Heffenger, is shown in the foreground, heading off John R. Macomber's Goblin, with Miss Dorothy Neyhart up

(Left) Mrs. George Saportas, Junior, of Philadelphia, is riding Grand Dale to victory in one of the ladies' races run at the Brookline Country Club



Boston Herald Staff

(Left) Miss Margaret Smith, daughter of Dr. and Mrs. George Gilbert Smith, is winning on the polo pony, Don Juan, in the ladies' race at the Country Club in Brookline

(Below) The Terrydiddle, well laden, drives on the field of the Brookline Country Club with Benjamin Cook, Esq., Master of the Jacobs Hill Hunt, on the box holding the ribbons

each June, races were run at Clyde Park, the course at the club. In national sporting significance, this meeting was second to none. Polo was played in the old days at what is now the first hole of the golf course. It was polo of highest quality—in 1901, both the Senior and Junior Polo Championships were played at the Country Club. Another sport was cricket, always popular with Massachusetts game-players. But, on the whole, these were boot-saddle-to-horse days; days before golf and tennis had attained their majority.

Golf, in fact, was a poor little embryo. Nothing illustrates this better than the story of how Mr. Arthur Hunnewell introduced golf to the Country Club in the 'nineties. He had been playing golf in golf's fatherland, Scotland, and had surrendered to the famous fascination of the game. Back he came to Boston, overflowing with enthusiasm, and laid out a six-hole course under the trees at the Country Club—at his own expense. When this had been completed, he and a few other golfers gave an exhibition of the new game. There was a small crowd of spectators. In the course of the match, Mr. Hunnewell, to his own surprise and delight, made a hole in one. From the crowd, not a clap, not a cry, not a murmur. They thought it was part of the game!

Golf was voted a good game at some subsequent date, however, and, through the kindness of Mr. This and the efforts of Mr. That, a sum was appropriated for the building of an official Country Club golf course. This sum was fifty dollars! *(Continued on page 120)*

Robert L. Morton

EUROPEAN CHILDREN

Hoyningen-Huené

(Above) These three young members of the smart Continental world are Jackie, Chantal, and Baba de Polignac, the children of the Comtesse Maxence de Polignac. Chantal and Baba are youthful exponents of the chic of little-sister fashions and wear identical frocks of white pongee and sandals of white buckskin. Their brother follows very simple masculine traditions by wearing blue serge shorts

Donald J. Donovan

The two young English gentlemen so involved in a whispered conspiracy that they have turned their backs to the camera, are the Hon. Thomas and the Hon. Peregrine Fairfax, the sons of Lord and Lady Fairfax. Even in their play clothes, these young men adopt the little-brother fashion. This photographic study was one of the most notable at a recent exhibition in England

AMERICAN CHILDREN

Steichen

A charming little person of importance in America is Miss Marie Louise O'Brien, a daughter of Mr. and Mrs. Kenneth O'Brien and a granddaughter of Clarence H. Mackay, Esq. This picture was taken at the time of the wedding of her uncle, John W. Mackay, to Miss Gwendolyn Rose

Steichen

(Left) The young lady who is making a supreme effort to suppress a yawn is Miss Mary Ellin Berlin, the young daughter of Mr. and Mrs. Irving Berlin and a cousin of little Miss O'Brien. Mary Ellin is wearing an attractive frock trimmed with lace and ribbon

Anita de Bragança and Josephine Herrick

MISS NADEJDA DE BRAGANÇA

Miss Nadejda de Bragança is the daughter of Princess Miguel de Bragança, the former Miss Anita Stewart. Miss de Bragança made her début last year at a dance given at the Newport Golf Club, and, despite her youth, she has already won recognition as a writer of verse, many of her poems having been published in leading magazines

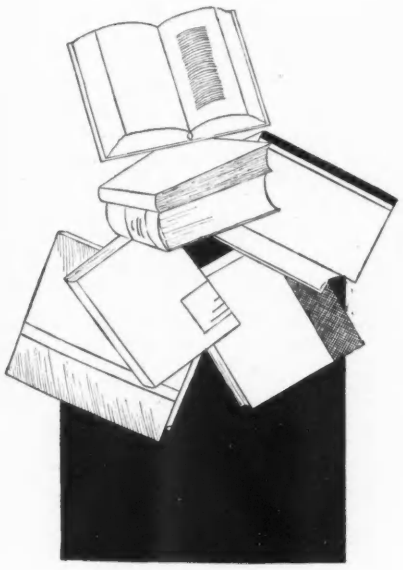
BOOKS FOR SARAH ANNE

From eight-thirty in the morning until five-thirty in the afternoon, Sarah Anne is at one of our most exclusive schools. She comes home, wearing her neat blue uniform, carrying her head high as one belonging to the elect of the earth, and sits down to a carefully balanced meal of selected calories. Sometimes, her mother is home, more often she is not, and, very occasionally, before she goes to bed, she sees her father.

Sarah Anne's day has been as highly organized as any that a business executive may have spent in Wall Street. Her hours have been carefully fitted one into the other, with periods of recreation as regularly measured as the vitamins in her spinach. Unfortunately, the recreation tastes a little like spinach, but, as Sarah Anne has been denied the toothsome perils of hot pastry and spiced sauces, she can not know this. Both green vegetables and the pleasures of childhood lose their savour when chopped, passed through a sieve, and disguised with cream.

Chief among the lost pleasures, we would count the intoxicating possession of spare time, hours during which nurses and parents may not intrude, long afternoons in front of the back library fire when the whole world is ours for the asking and we may settle down upon the sofa with Alice-in-Wonderland or Amy Robsart, with Mowgli or D'Artagnan, Pickwick or the delicious new absurdity of Christopher Robin and Pooh.

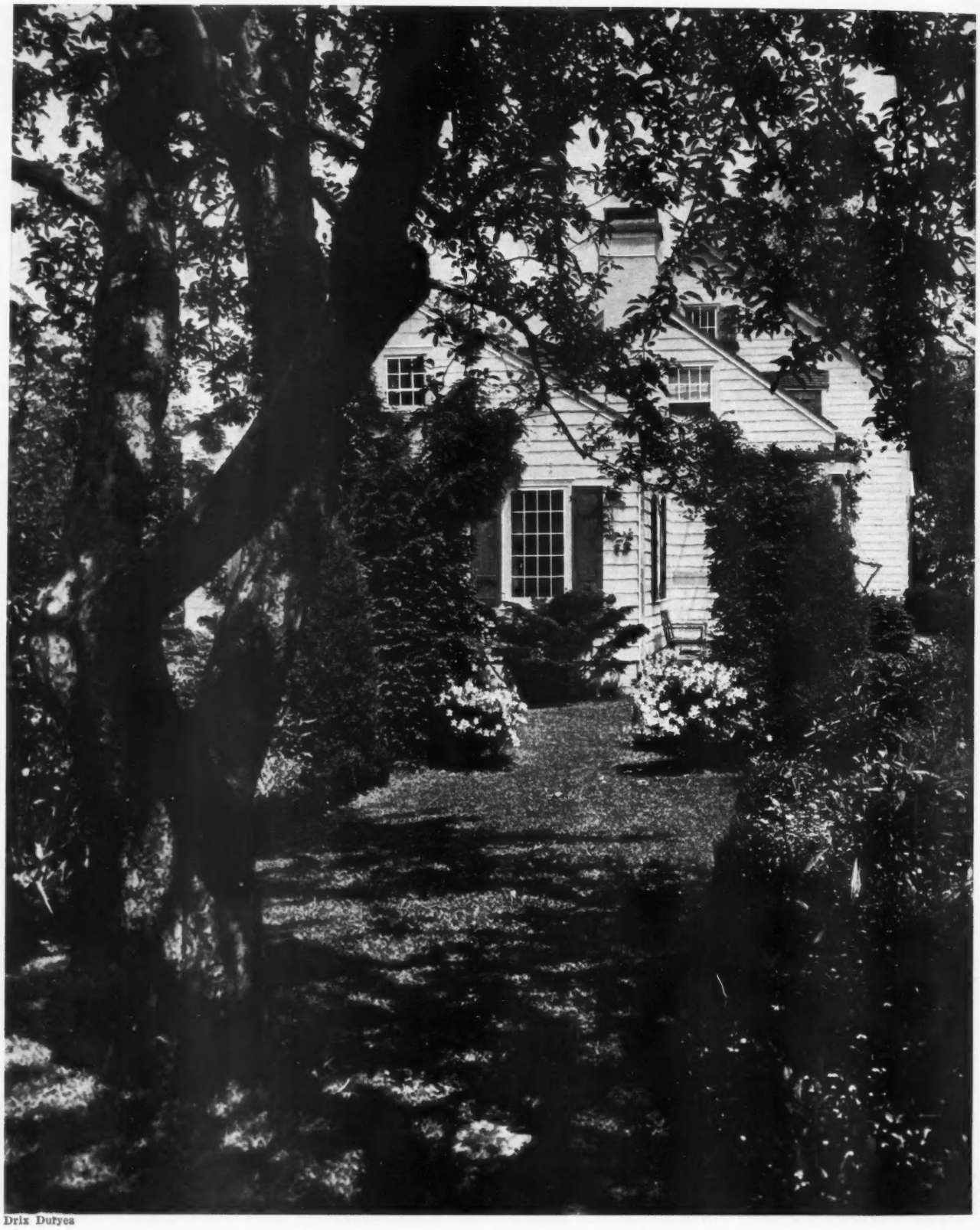
A hopeful grandmother once offered us a gold piece to read Agnes Strickland's *Queens of England.* For some reason, we began in the middle of the series with Anne of Cleves, and here and now we make public confession of our sympathy with Henry VIII. Miss Strickland's style was not enlivening, half a chapter was enough. We closed the book, hoping the German princess might find consolation for her royal husband's neglect in the beer and skittles he settled upon her for life. But the gold piece was never awarded, and our experience of the classics might have been slight had Sir Walter Scott not stood upon the shelf beneath.



Neither threats nor gold pieces will make children take to books. The ideal method is to turn them loose in a library as you turn colts out into a green field. Precautions may be taken to remove certain volumes, but a few nettles in their diet do the colts little harm, and improper books are rarely hurtful except for those old and curious enough to seek them out. After all, when Sarah Anne studies history she will not find it entirely devoid of scandal, and even the Scriptures furnish situations that might occasion comment if enacted in the drawing-rooms of to-day.

And so, as we meditate upon the education of Sarah Anne and contrast it with our own, we can not help feeling this very lack of spare time may be one of the reasons why many children of to-day have less real interest in their books than the children of yesterday. They have so little opportunity to know them. We ourselves have two daughters with golden hair and blue eyes who are not being half so well educated as the superior Sarah Anne, but the back library is theirs whenever they want it, and we hope the masters of literature may be as familiar to them as the callers they meet at tea in the front drawing-room.

Perhaps, another reason why children to-day neglect their books is that, in spite of the authors and printing-presses working overtime for their benefit, a great deal of trash is being pro- *(Continued on page 118)*



Drix Duryea

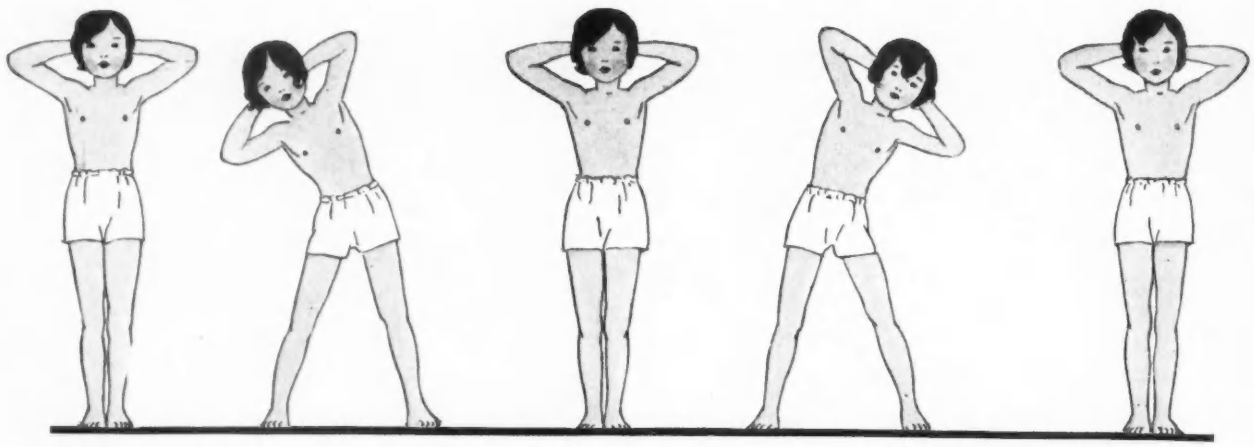
Mrs. A. C. Tiffany uses the delightful garden of her country house, "Glen Nevis," at Oyster Bay, Long Island, as a setting for many informal luncheons. This photograph was taken from one end of the garden while the peonies were in bloom and shows part of the house

A GARDEN AT OYSTER BAY

(Above) Here, a table is set for luncheon under the apple-trees on the terrace of Mrs. Tiffany's house—a delightfully cool and quiet spot for a restful hour

(Right) From the garden, one looks towards the garden-house over beds of flowers and winding paths. Trees of unusual beauty shade the terrace and the grounds

Drix Duryea

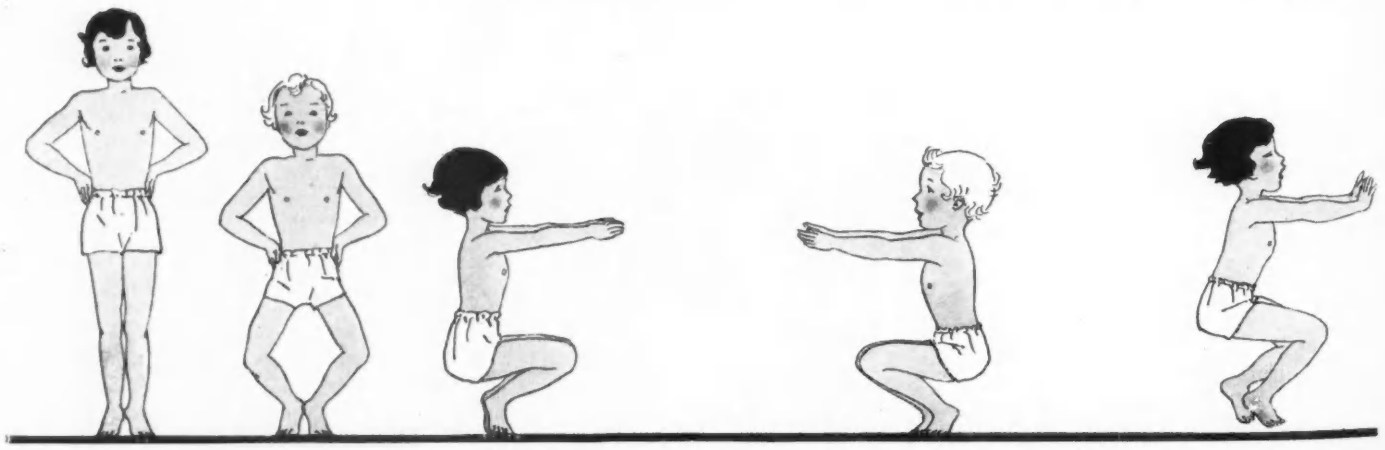


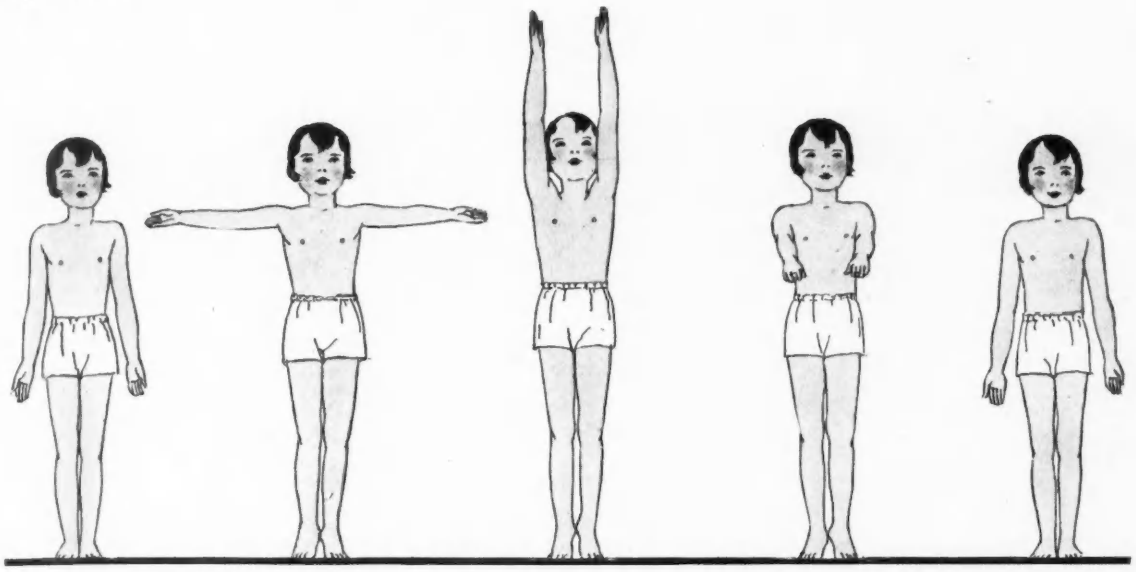
PARIS STARTS EARLY

VERY, very young Parisians have a new diversion. Not to be outdone by their elders, these precocious three-and four-year-olds have gone in for gymnastics. Diminutive bodies are following the count of one, two, three—stretching dimpled arms, expanding little chests, exercising tiny muscles. Certainly, the pursuit of physical perfection is advancing toward the millennium!

Much of the credit for this new movement goes to Doctor Raphaël-Massart, a child surgical specialist in Paris, under whose direction these exercises were introduced and in whose clinic the drawings that illustrate these pages were made.

Obviously, the exercises destined for very small bodies must be supremely simple. And Doctor Massart has laid down a set of rules which may easily be followed by any young mother anxious to see the growth of her child take place normally. Before any exercises are practised, however, this specialist has a word of advice to give. At least once a week, he



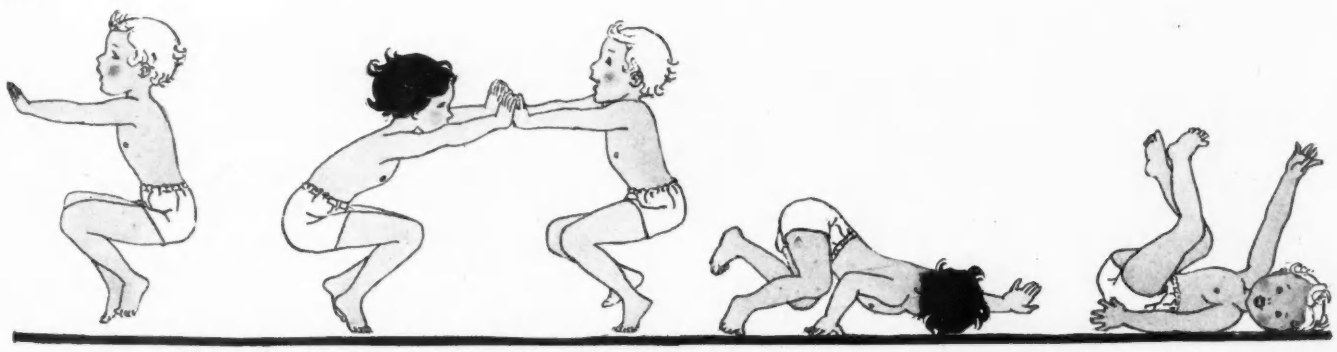


IN QUEST OF HEALTH

insists, she should study her infant daughter or son as the child stands before her entirely naked. With measuring rod and scales, she should take its weight, measure its development, analyze its posture, and take note of any evidence of tardy development. There would be fewer young boys and girls with round shoulders and flat feet, fewer eternally tired young ladies if this régime were followed.

It is a mistake, Doctor Massart points out, to believe that gymnastics, physical culture, or rhythmic dancing suffice to correct a defective growth; they simply increase the fatigue of inadequate organs. Physical culture, gymnastics, rhythmics, give their good effect only when they are practised by children in good health; they ought not to be an occasion of new fatigue for children who have need, above all, of rest.

Of course, exercises, to be healthful, ought never to partake of the character of athletic games. One does not put a harness on a young colt lest excessive *(Continued on page 114)*



Creative Arts, Inc.

THE MODERN NOTE IN NEW YORK SHOPS

Drix Duryea

YVONNE GANNE - - (ABOVE) JESSIE FRANKLIN TURNER

THE SUITABILITY of modern decoration as a background for daily living remains a moot point, but shops are unhampered by the sentiment that clings about the home, and so may give convincing demonstrations of the chic and individuality of well-chosen modern effects. One example is the shop of Jessie Franklin Turner, long noted for her tea-gowns and dresses. Her Park Avenue showrooms, photographed above, are decorated in chartreuse, silver, and black, an effect carried out by Miss Turner in collaboration with The Park Avenue Galleries. An Oriental note is

suggested by the silver papered wall, the silver and ebony chest, and the use of Chinese paintings.

Chez Ninon's new shop, shown below, has a sapphire-blue awning and an interior in blue and silver. Such ultramodern elements as a sapphire-blue glass screen and nickel chairs are relieved by blue velvet chairs, a black carpet, and a couch upholstered in blue and silver. The Paris Galleries decorated this shop.

Yvonne Ganne's millinery shop, originally an old brown-stone house, is an engaging combination of the Victorian and modern. The colour scheme is black, white, and reseda-green, with touches of silvered metal.

Jones and Erwin, decorators of modern interiors, exemplify their decorative creed—a belief in the compatibility of Empire and modern—in their new shop. In one of the small rooms, shown above, a tall Empire vase is happily combined with modern tables and walls.

THE NEW SHOP OF JONES AND ERWIN

Drix Duryea

THE MODERN INTERIOR OF CHEZ NINON

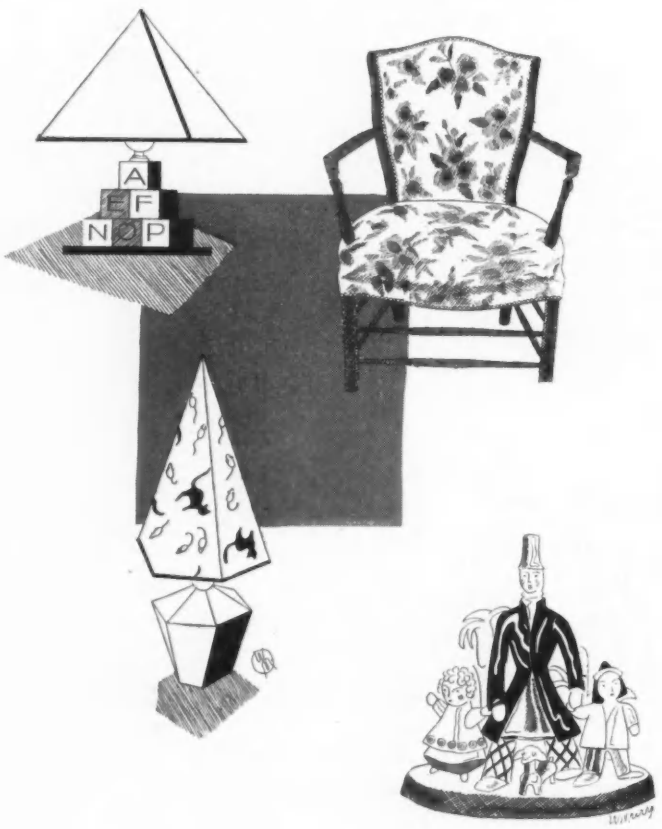
A SCHOOL WARDROBE SEEN IN THE SHOPS

THE sub-débutante who plans to go away to school could do no better than to take the wardrobe shown on these two pages with her. The unlined tweed coat at the left on this page has a herring-bone design in a purplish cast and is cut straight, with a belt, a yoke in back, and a slightly rolled collar; from Saks-Fifth Avenue. Worn with it is a striped woollen dress in brown, beige, and white, with a round silk piqué collar; from Altman. For colder days, the dark brown lapin fur coat, shown next to the left, is smart and practical; from Altman. Beneath this coat is worn a printed silk frock; from Lord and Taylor. The red wool crêpe frock, shown next to the right on this page, is excellent for general daytime wear. It has a fitted hip-line with a bow in front, a flat bow on one shoulder, tucks that form a design in front, and circular godets in the skirt; from Saks-Fifth Avenue. Thick blue tweed flecked in black fashions the two-piece suit with a grey caracal collar; from Altman

SIMPLICITY is the keynote of successful party frocks and wraps for the schoolgirl, but it may be a graceful, charming simplicity, as in the models illustrated on this page. The frock shown at the left is made of the new stiffened chiffon in the very smart eggshell shade. A shaped cape collar caps the shoulders, and a peplum from under the narrow belt repeats the line, as does the hem-line of the full, longer skirt; from Lord and Taylor. Equally youthful is the evening dress of filmy peach coloured chiffon shown beside it. It has an interesting treatment on the bodice, with a drooping peplum that forms the upper tier of the skirt in the back. Picot edges give a dainty finish; from Altman. The beige velveteen wrap, shown at the right on this page, has an effective stitched neck-line and a graceful bow with long ends at the back. Its colour combines well with most other shades, and its lines are so simple that it would be appropriate to wear in the afternoon, as well as in the evening; from Altman

CLOTHES FOR PARTIES

IN AND OUT OF SCHOOL



LITTLE DISCOVERIES

IN CHIC FOR LITTLE GIRLS AND BOYS

It is not an easy matter to discover just the right picture for the nursery or for a little girl's room. But little girls are more than apt to develop a grand passion for pictures—more apt, in fact, than their mothers, who have heard so much about elimination. To satisfy this artistic longing and encourage it in the right direction, Alice Lewis Starr has imported some colour prints that will not only fascinate a childish imagination but be an aesthetic credit to the nursery wall, as well. These prints are the work of Austrian and German moderns, but for all their modernity, they are charmingly naïve. A few of them interpret famous old fables, such as the one depicting the Princess who could not sleep on a pea, or that of the little girl who changed the stars into pennies, which is shown on this page. The majority of them, however, are merely flights of fancy—charming fancies, as one may see from the one of little Goldilocks driving a spanking pair of woolly lambs across a bridge under which a solemn parade of minnows swims downstream.

The modern shop of Alice Lewis Starr hoards, also, delightful nursery lamps with bases of amusing Viennese pottery, quaint bits of nursery statuettes —the humorous group of a family out for a Sunday walk, shown at the left, is one—, cushions, and a remarkable array of imported fabrics with which to "do" the nursery. As a *(Continued on page 108)*

SMART SCHOLARS

DESIGNS FOR PRACTICAL DRESSMAKING

GIRL'S ENSEMBLE No. 2970 (Above, left) This coat and the skirt of the one-piece frock are of cheviot, the blouse of wool jersey. The blouse may have a draped neck-band or Peter Pan collar. Designed for sizes 6 to 14

ENSEMBLE No. 2967 (Next to left, above) A full-length coat of woollen coating and a frock of silk crêpe combine in this ensemble. The frock has a box-pleated skirt joined to the blouse under a belt. Designed for sizes 8 to 14

ENSEMBLE No. 2971 (Upper right) Diagonal woollen fashions the long coat of this ensemble, wool crêpe the one-piece frock. The coat has raglan sleeves, and there is a pleated section in the frock. Designed for sizes 8 to 14

COAT No. 2969 (Extreme right) This velveteen coat, which is easy to make and very smart for festive school occasions, has dolman sleeves and a choice between two collars—of lapin fur or cloth. Designed for sizes 8 to 14

FROCK No. 2968 (Next to extreme right) The bertha collar and the sleeves of this silk crêpe frock are optional. There are triple circular flounces on the skirt and tucks at the waist-line. Designed for sizes 10, 12, and 14

COAT No. 2972 (Right) This coat, two views of which are shown, may be worn open or closed. The version at the left is of cashmere with pointed trimming; that at the right, of homespun, with a cape. Designed for sizes 8 to 14

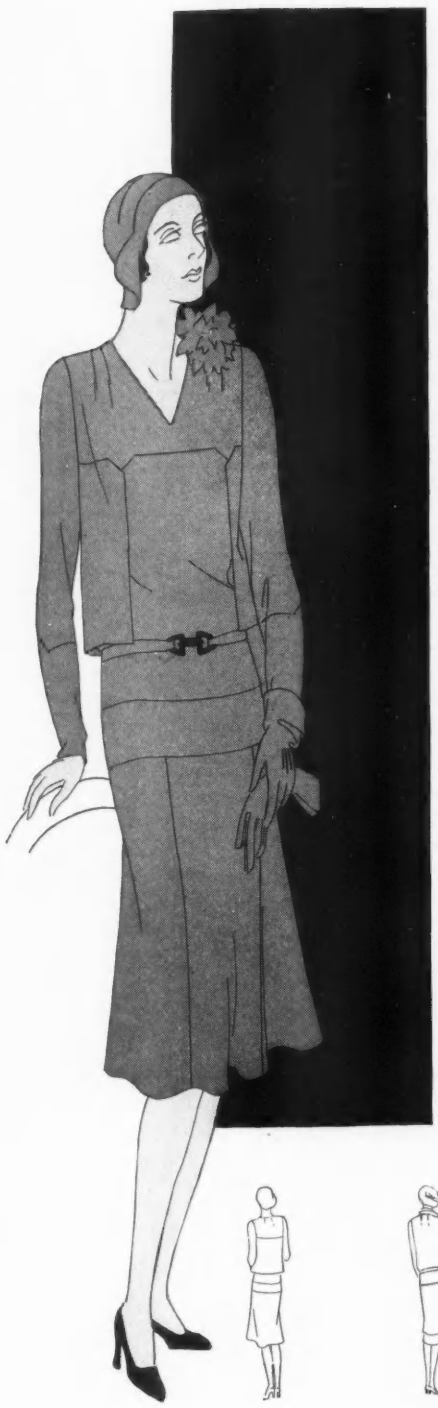
FROCK No.9940(Left) No autumn wardrobe is well begun without a tweed frock. This smart runabout model has a trim buttoned gilet, a deep yoke, and a low flare on the skirt. Designed for sizes 14 to 42

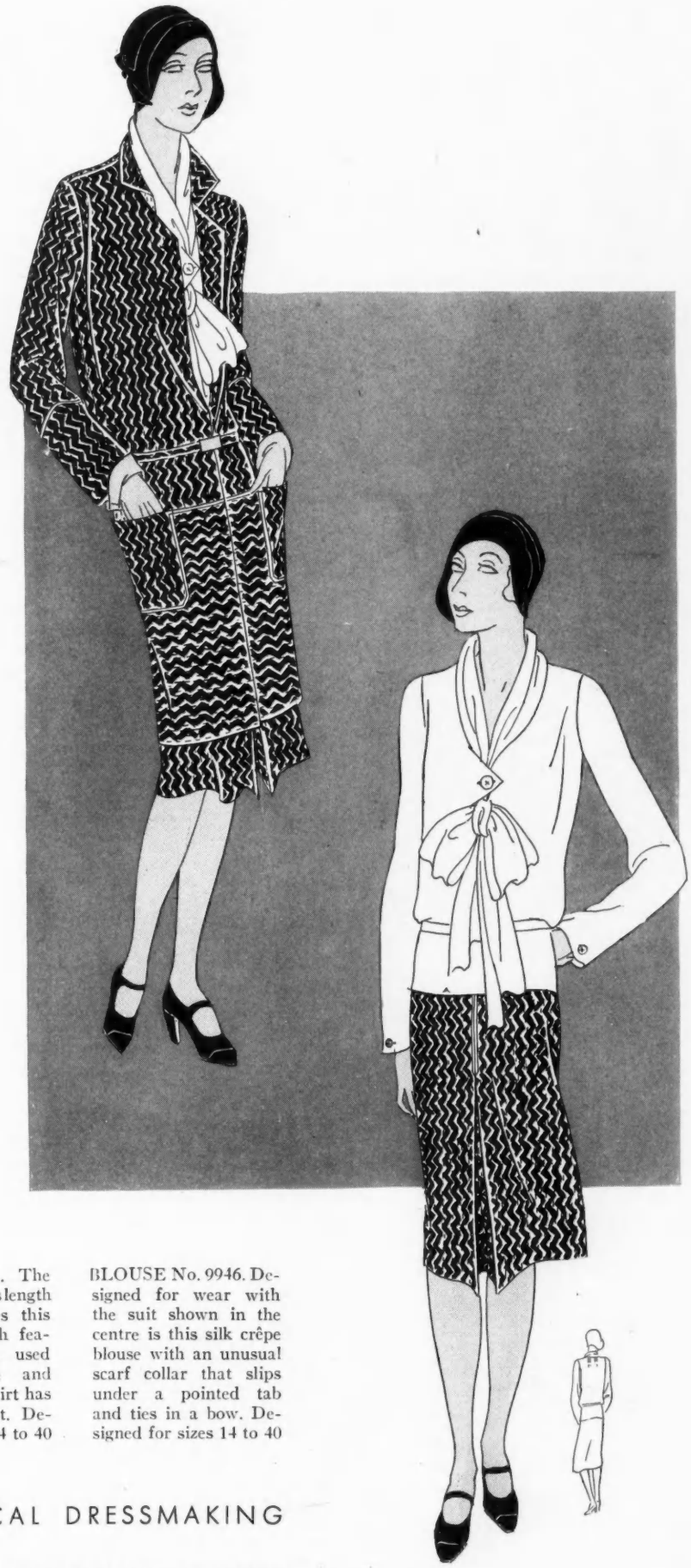
FROCK No. 9939. On one side, this flat crêpe frock follows princesse lines; on the other, a girdle emerges from the panel front, tying at the normal waist-line above a low flare. Designed for sizes 14 to 40

COAT No. 9942. Even the new coats have princesse lines, as is shown by this coat of suède cloth, the back of which overlaps each side-front in a shaped line. The sleeves have a flare. Designed for sizes 14 to 44

DESIGNS FOR PRACTICAL DRESSMAKING

FASHIONS WITH A NEW FLARE





FROCK No. 9938. This wool crêpe frock has a simulated bolero which ends at each side front and overlaps the front. The circular skirt is gored, and a shoulder flower is included. Designed for sizes 14 to 40

SUIT No. 9941. The new seven-eighths length coat distinguishes this tweed suit, which features the fabric used both lengthwise and crosswise. The skirt has an inverted pleat. Designed for sizes 14 to 40

BLOUSE No. 9946. Designed for wear with the suit shown in the centre is this silk crêpe blouse with an unusual scarf collar that slips under a pointed tab and ties in a bow. Designed for sizes 14 to 40

DESIGNS FOR PRACTICAL DRESSMAKING

WOOLLENS FOR AUTUMN DAYS

COSTUMES FOR COOLER DAYS

DESIGNS FOR PRACTICAL DRESSMAKING

FROCK No. 9937. (Left) The inserted shaped front section of this smart silk crêpe frock falls in godets at each side front. Designed for sizes 14 to 42

BLOUSE No. 9945, HAT No. 9947. (Right) This silk crêpe tunic blouse is worn with the skirt of suit No. 9935. Designed for sizes 14 to 44; hat, 20 to 23

JUNIOR MISSES' FROCK No. 9951. (Above) This silk crêpe frock has a circular skirt and a blouse shirred at one side. Designed for sizes 13 to 21

SUIT No. 9949, BLOUSE No. 9913, HAT No. 9947. (Above) Woollen suit, blouse of silk crêpe, and beret. Designed for sizes 14 to 44; beret, 20 to 23

COAT No. 9936. (Above) A double-breasted front, notched collar, and a belted back are smart details of this tweed coat. Designed for sizes 14 to 44

JUNIOR MISSES' COAT No. 9950. (Right) This woollen coat has shaped side sections and a dipped or straight hem. Designed for sizes 13 to 21

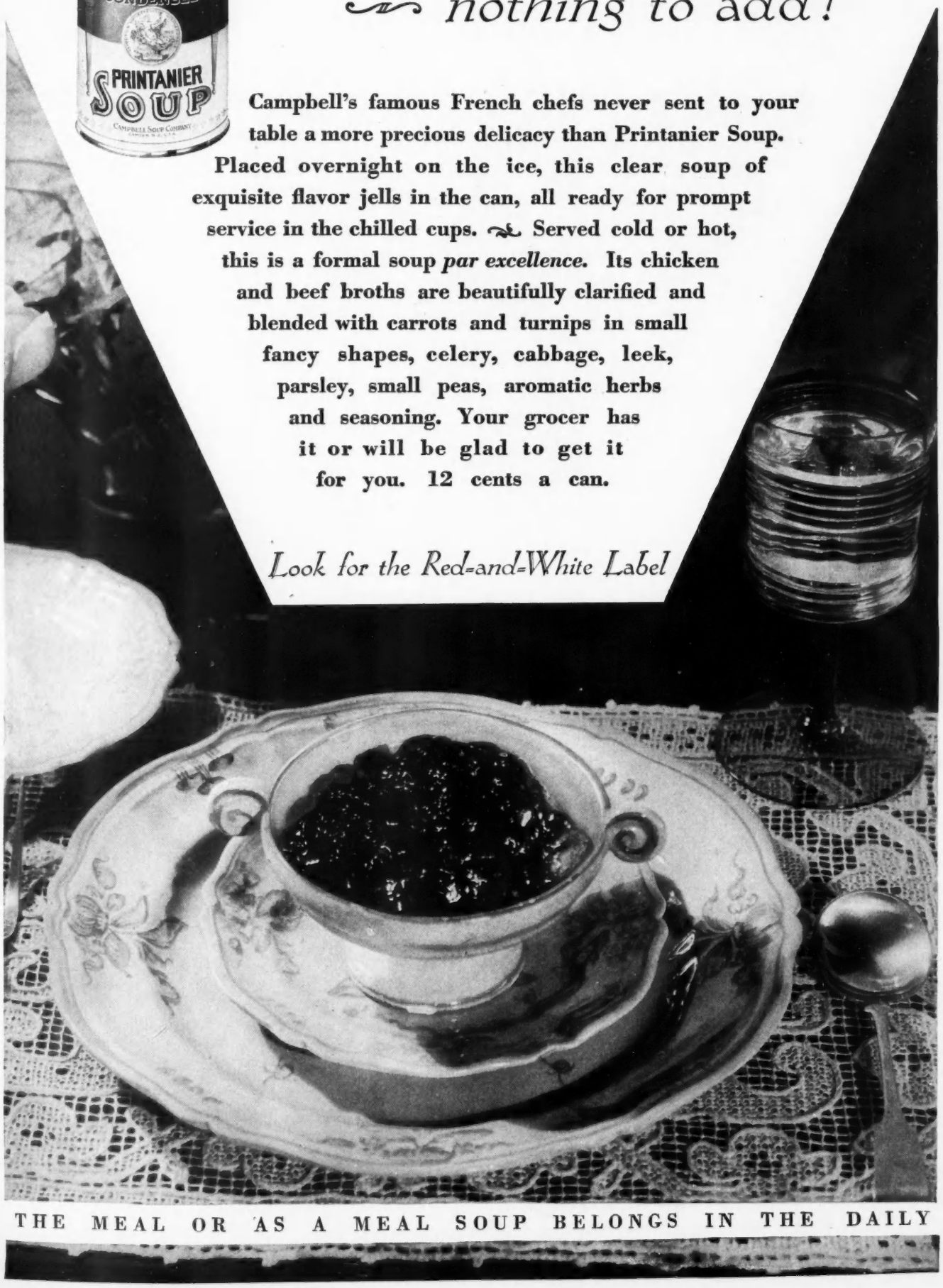
SUIT No. 9935, HAT No. 9947. (Left) This suit of diagonal tweed has a four-piece skirt and a flared coat. Designed for sizes 14 to 44; stitched hat, 20 to 23

PRINTANIER

The soup which jells itself — nothing to add!

Campbell's famous French chefs never sent to your table a more precious delicacy than Printanier Soup. Placed overnight on the ice, this clear soup of exquisite flavor jells in the can, all ready for prompt service in the chilled cups. Served cold or hot, this is a formal soup *par excellence.* Its chicken and beef broths are beautifully clarified and blended with carrots and turnips in small fancy shapes, celery, cabbage, leek, parsley, small peas, aromatic herbs and seasoning. Your grocer has it or will be glad to get it for you. 12 cents a can.

Look for the Red-and-White Label



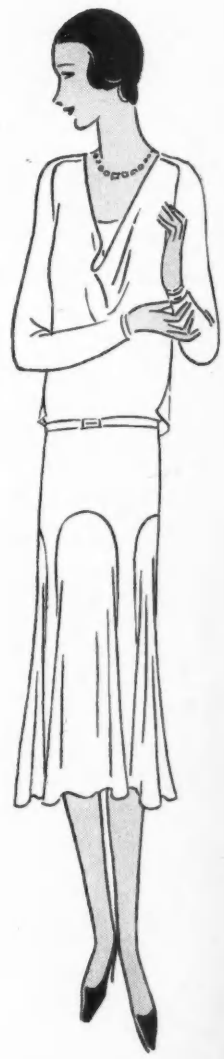
WITH THE MEAL OR AS A MEAL SOUP BELONGS IN THE DAILY DIET

SPECIAL DESIGNS STRESS THE IMPORTANCE OF UNUSUAL CUT

EVENING ENSEMBLE No. S3357. Metal cloth is a smart fabric for this one-piece sleeveless frock and coat. The graceful drapery is cut in one with the skirt. Designed for sizes 14 to 44

EVENING ENSEMBLE No. S3357. The coat of the ensemble has a scarf drawn through a loop at the right side. It is a welcome addition for autumn evenings. Designed for sizes 14 to 44

DESIGNS FOR PRACTICAL DRESSMAKING



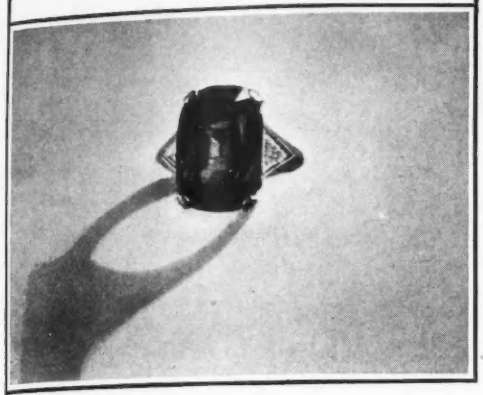
EVENING WRAP No. S3356. (Left, above.) This dolman wrap of velvet provides a choice of two collars. The fur band and cuffs are optional. Designed for sizes small, medium, large

COAT No. S3354. (Above.) Very smart for autumn is this full-length broadcloth coat with shawl collar, circular side sections, and straight front and back. Designed for sizes 14 to 44

FROCK No. S3355. (Right.) This frock of silk crêpe features inserted godets, a bolero back, and a hem-line that dips in the back. The sleeves are optional. Designed for sizes 14 to 44

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 39

Below—*An oblong Cashmere sapphire of rich blue, set in platinum between triangular diamonds. The price is* $12,500.



FOR SHE'LL HAVE RINGS ON HER FINGERS

GIVEN her choice, the young modern will doubtless prefer town cars to elephants and a knowing pair of slippers to bells for her toes. But, guided by some sure and primal instinct, she'll still have rings on her fingers wherever she goes.

It's an addiction too pleasant and effective even to consider changing. For ever since her cave-dwelling days she has been aware of what this ornament can do. Simple at first, it has since been significantly created and embellished at the hands of countless master craftsmen. But with all this artistic heritage it has today become an ornament possessing a subtlety of design and a distinction of setting peculiar to our own dynamic age.

Even in this day she may "go primitive," but only in a most personal and sophisticated manner . . . ever with an eye to line and color. Her rings now bear a significance even more pointed than before. For as the expression of her personality, each jewel becomes an explicit index of her taste. And her rings will always be the most noticeable of her ornaments.

It is upon consideration of the existent order that Marcus & Company have assembled their distinguished ring collection, which is represented today on the fingers of many women notably proficient in the fine art of living.

Above—*A stunning square ruby which is set in a plain platinum mounting with fancy diamonds. The price is* $32,500

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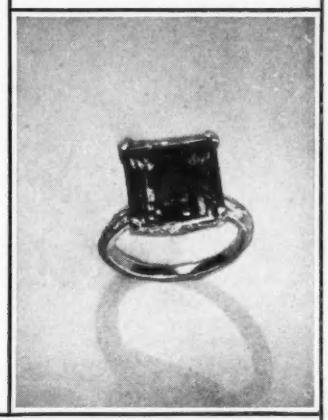
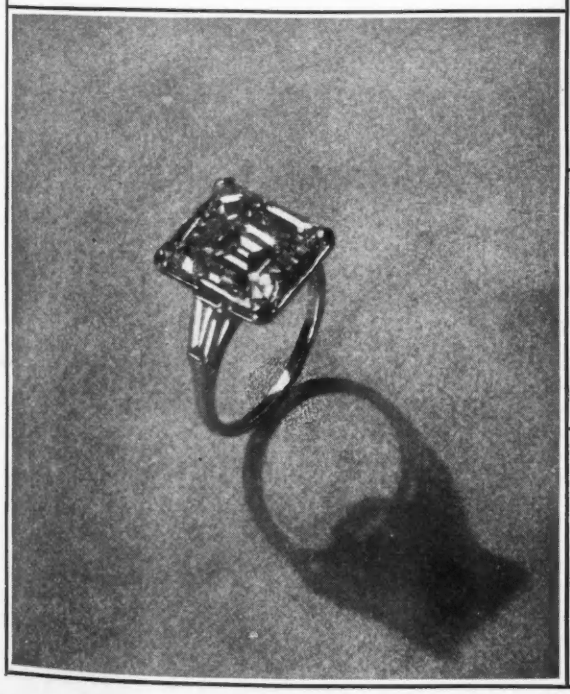
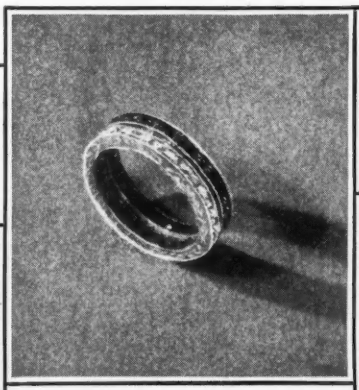
Below—*A large square emerald of superb color is flanked by diamonds and set in a platinum mounting. The price is* $25,000.



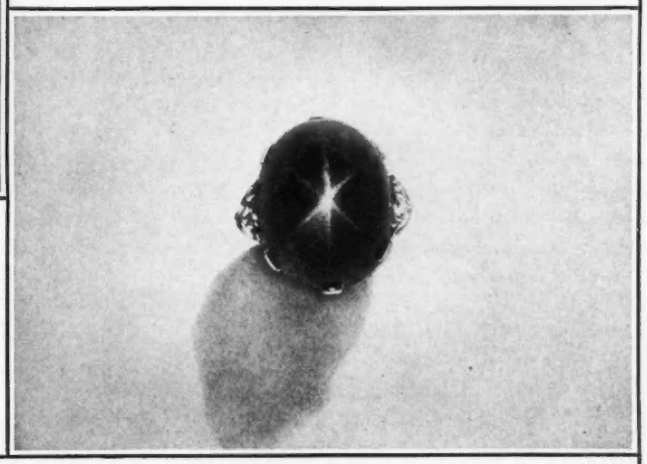
Below—*A magnificent emerald-cut diamond set in claws in a platinum mounting which is paved with many fancy diamonds. The price is* $30,000.





Above — *Two interesting guard rings of engraved platinum with beaded edges. The one with square diamonds is priced at* $525. *The one with square emeralds is* $975.

Below—*A particularly well-proportioned star sapphire of lovely deep blue tone, set between two large triangular diamonds in a platinum mounting paved with thirty small round diamonds. The price is* $8500.



WM. ELDER MARCUS, JR. **JEWELERS** CHAPIN MARCUS

MARCUS & COMPANY

Fifth Avenue at Forty-fifth Street, New York; London Paris Palm Beach Bombay

© 1929

A tan put on with a powder that bathing won't take off!

Smart women everywhere have adopted a new way of tanning. Instead of going through the old ordeal of burning and freckling and passing through several stages of unsightly coloring, they are using an amazing new powder and getting a perfect tan in two minutes!

Glory of the Sun is not a mere "tan powder," but a *powder that tans!* Almost instantly it produces a perfectly natural-like tan of just the degree you want, according to the amount of powder you use.

And it won't rub off on your clothes. You can dance, motor, play tennis or golf, *even go bathing*, without affecting it. Soap and water or cream are the only things that remove it, when it's easily renewed in two minutes. Protects from sunburn and freckling.

Two shades: Light for blondes; Dark for brunettes. Large box $2.00 at all toilet goods counters. Carle Inc., Chanin Bldg., New York City.

Have a tan without tanning

GLORY OF THE SUN Powder

Martinus Andersen

The perfumes of Perugia, the Parisian bottier, are known as "Les Heures de Perugia" and are designated as "Matin," "Après-midi," and "Soir." They are available in chic modern containers; from Altman

ON HER DRESSING-TABLE

THE Perugia perfumes shown in the photograph at the top of this page are interesting both in theory and presentation. Their names, "Matin," "Après-midi," and "Soir," indicate the times of day for which they are primarily intended, and the unusual bottles include one of frosted glass with silvered top, another of clear crystal with golden top, and a third of all-black glass.

Isabey, the perfume house that is known for its series of delightful and natural flower odours, has added another to its inclusive list. This is "Rose," a perfume that makes an immediate appeal to those who love the fragrance of fresh roses, since it has the light sweetness of a wild rose, without a trace of heaviness. "Rose" is available in the many shops where the Isabey perfumes are sold.

TONING THE SKIN

Every so often, one has the feeling that nothing would be quite so good for the skin as a general toning, a process that would leave it refreshed and stimulated. A preparation that is excellent for this purpose is "masque de glace," one of a series of the Elizabeth Marie products. This masque has a cream basis and does not dry hard upon the face, which makes it adaptable for use even upon a very dry skin—a distinct advantage, since the woman with a dry skin frequently feels that she must not indulge in this type of preparation. The most effective way to use this masque is to allow it to remain on overnight, but an application for even one or two hours, before some special occasion, lends a glow and freshness to the skin.

In following the directions for this treatment, one first cleanses the face thoroughly with cleansing cream (and the cleansing cream in this series is very delicate and penetrating), then removes every trace of cream with skin tonic. If the skin is very dry, some of the special mixture, which is rich with emollient properties, can be gently patted into the skin, and, after that is removed with cleansing tissues, the masque is smoothed over. In the morning, or whenever it is removed, cold water is used, leaving the skin freshened and gently stimulated.

The Elizabeth Marie preparations, which are new to New York, but which have gained an exclusive following in Philadelphia, where they were first introduced, include two good preparations for the hands, a lotion and a hand cream called "white fingers." After the hands have been thoroughly washed with a mild soap and carefully dried, a few drops of the lotion are rubbed in, until they are absorbed, and a bit of the "white fingers" cream is rubbed on the backs of the hands, to leave a velvety white finish. The Elizabeth Marie preparations are available from Saks-Fifth Avenue.

A NEW VANITY-CASE

A diminutive and convenient case for compact powder has been provided by Kathleen Mary Quinlan in her new model, "the Débutante." This vanity-case will slip into the smallest handbag, yet it is provided with a clear mirror and an adequate supply of fine powder in compact form, in one of several skilfully blended shades, including a sunburn tone.

Women who use perfume to its best advantage realize the importance of a good atomizer, and a model that has a special value because of its practicality in travelling is made by the creators of Corday perfumes. The spray on this atomizer is worked by a mechanism on the top, instead of an outside bulb, and the tube that goes into the perfume can be tightly stopped by means of a screw.

The last two items described can be purchased at the toilet-goods counters of many large department shops.

Mrs. Cornelius Vanderbilt, Jr.

Lady Violet Astor

Mrs. Elizabeth Heymann Doubleday

The Duchesse de Gramont

DISTINGUISHED IN THE SOCIETY OF FIVE NATIONS . . . THEY TRUST THEIR BEAUTY TO THE SAME SURE CARE

The Duquesa de Alba

Mrs. Allan A. Ryan, Jr.

Lady Louis Mountbatten

The Countess Howe

WOMEN in society are subject to the keenest scrutiny. They know that to be well groomed one must have a meticulously cared for skin. So they use the four famous preparations Pond's makes which cherish the skin perfectly in any climate.

In our own America, Mrs. Cornelius Vanderbilt, Jr., says, "Even on our Nevada ranch I have my daily facial — with Pond's." A lovely, ivory-skinned bride, Mrs. Allan A. Ryan, Jr., uses Pond's "three times a day for charm" as the old rhyme goes. Charming Mrs. Adrian Iselin II, declares, "Pond's method makes daily treatment simple."

In France, the chic Duchesse de Gramont uses these delightful aids. The fascinating Marquise de Polignac exclaims, "I have got the Pond's habit!"

A Viennese beauty, Mrs. Elizabeth Heymann Doubleday—says charmingly, "I like them so very much."

One of England's six most beautiful women, the Countess Howe, calls Pond's "a straightforward way of keeping fit." Lady Violet Astor declares, "Pond's has done a wonderful service to women." Lady Louis Mountbatten is another Pond's devotee.

In Spain, the Duquesa de Alba, perfect type of patrician Spanish beauty, says, "No aid for my skin is more effective than Pond's."

So, in Europe and America, and, indeed, all over the world, Pond's preparations are the favorite way to a lovely skin. Use them this way:

First—for thorough cleansing, apply Pond's Cold Cream generously over face and neck several times a day and always after exposure. Pat on with upward, outward strokes; the pure oils sink into the pores and lift the dirt to the surface.

Then—with Pond's Cleansing Tissues, ample, absorbent, gently wipe off cream and dirt. Repeat these two steps until tissues show no soil.

Next—dab Pond's Skin Freshener briskly over face and neck to remove oiliness, close the pores, invigorate the skin.

Last—smooth on a film of Pond's Vanishing Cream for protection and powder base.

At bedtime—cleanse with cold cream, removing with Tissues.

Send 10¢ for Pond's 4 Products

Pond's Extract Company, Dept. V
110 Hudson Street . . . . . New York City

Name_____

Street_____

City_____ State_____

Copyright, 1929, Pond's Extract Company

The Marquise de Polignac

Mrs. Adrian Iselin II

Pond's four preparations are the simple, safe way to a lovely skin . . .

THE SMARTEST TAN MAKE-UP

is from Elizabeth Arden and it is called—

ROSETTA-BRONZE

SUNBURN is a reckless indulgence. So often it leaves the skin permanently coarsened and discolored. The woman to whom tan is becoming will be much wiser to acquire it in the clever way provided by Elizabeth Arden. Miss Arden has just created a fascinating group of Rosetta-Bronze make-up preparations in which you may have the same perfect confidence as in all of her other famous Venetian Toilet Preparations. The new Rosetta-Bronze Preparations come in varying shades of a rich color which intensifies your own deepest tones. You look as gloriously beautiful as you do at the end of sunkissed vacation days. Even better, for there are no uneven spots, no straggly bits of brown lingering in the wrong places.

Ardena Bronze—the simplest and most satisfactory way of acquiring a coat of synthetic tan. It leaves the skin as warmly brown as a series of real sun baths, without any of the penalties of sunburn—and it does not come off on the clothing. *Light Bronze,* for the face. *Dark Bronze,* for the body. $5.00.

Lille Lotion in two new shades—Light Bronze and Dark Bronze. This popular and delightful finish for the skin may be had in deep tones which give a rich, natural look of great loveliness. $1.50, $2.50.

Protecta Cream—new Bronze shade. Elizabeth Arden's velvety protective preparation which is impervious to water and therefore unusually satisfactory for sports use, has now been prepared in a deep tint which simulates nature's own sun-tan coloring. Superb for a bronze evening make-up and "lasting" enough to withstand a whole evening of dancing. $3.00.

Ultra-Amoretta Cream—this preparation seems richer and lovelier than ever in the new Bronze tone. It blends into the skin so smoothly that the deep warm hue it gives to the complexion seems part of the skin texture itself. $1.00., $2.00.

Three New Powders—Light Rosetta, Medium Rosetta and Dark Rosetta. All the feathery delicacy of Elizabeth Arden's finest Illusion Powder has been preserved in these three new colors which have been especially created to give the last clever touch to Rosetta-Bronze Make-up. It is most important that your powder blend invisibly with your foundation coloring. To assure complete harmony, Miss Arden offers you these three smart shades. $3.00 the box.

ELIZABETH ARDEN

NEW YORK: 673 FIFTH AVENUE

PARIS: 2 rue de la Paix **LONDON: 25 Old Bond Street** **BERLIN W: Lennestr. 5**

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DETROIT: Book Bldg. ◦ PHILADELPHIA: 133 S. 18th St. ◦ SAN FRANCISCO: 522 Powell St.
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NEWPORT: Casino Block ◦ ◦ ◦ ◦ ◦ ◦ ◦ ◦ SOUTHAMPTON: Job's Lane
BIARRITZ: 2 Rue Gambetta ◦ MADRID 71 Calle Alcalá ◦ CANNES. 3 Galeries Fleuries
ROME: Via Condotti 65

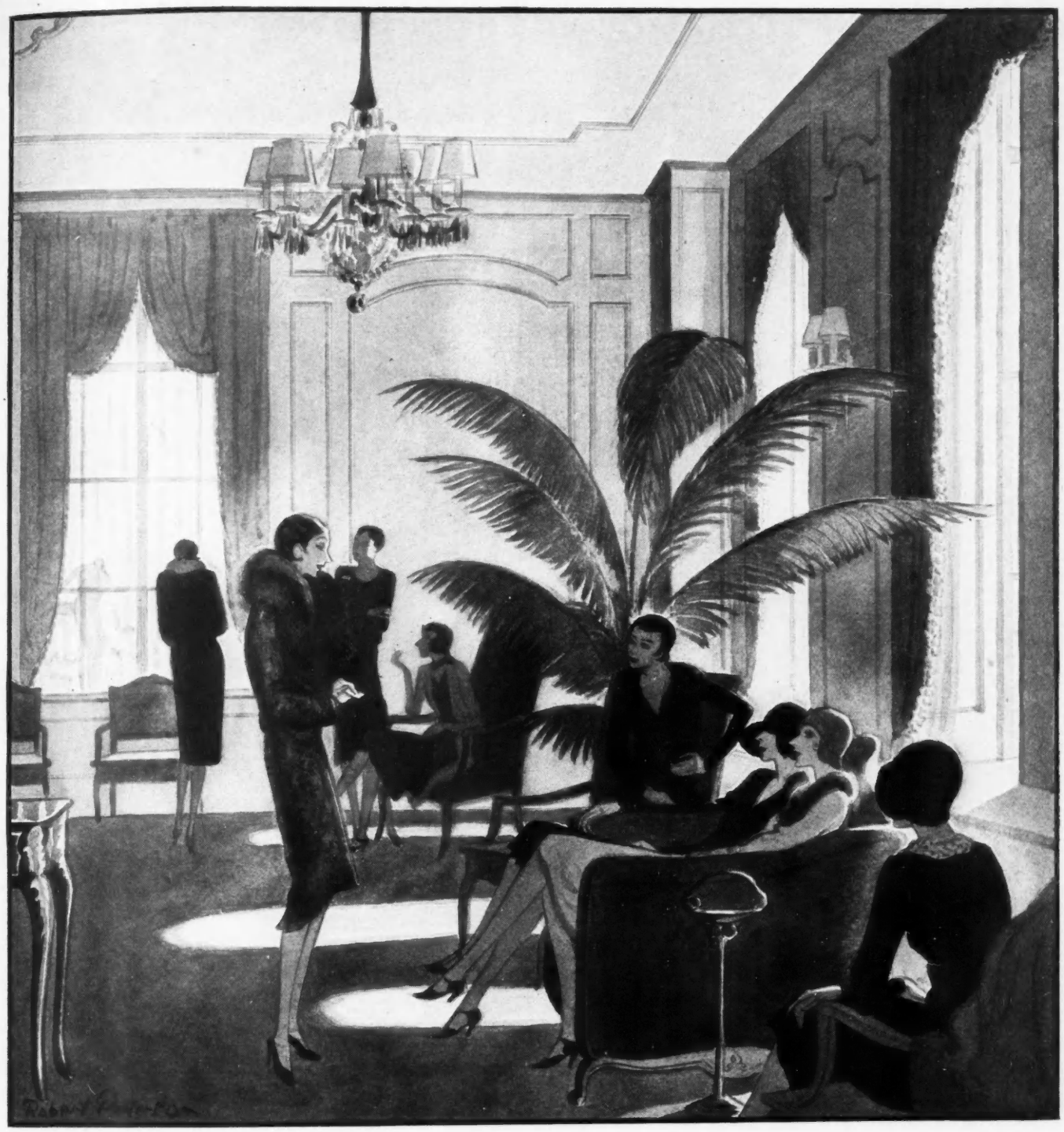
© Elizabeth Arden, 1929

LENGTH IS A FACTOR IN EVENING CHIC

EVENING ENSEMBLE No. 9943. More length and more fulness is a forecast for the evening mode, and the chiffon frock of this smart ensemble has both. Two circular tiers appear in front and a wide circular flare touches the floor in back. Designed for sizes 14 to 42

EVENING ENSEMBLE No. 9943. The casino jacket that accompanies the chiffon frock of this ensemble is fashioned of metallic georgette crêpe. The sleeves are set in, and the collar is draped in back and joined to the lapels at the shoulders. Designed for sizes 14 to 42

DESIGNS FOR PRACTICAL DRESSMAKING



SMART SIGNS OF THE YEAR'S SMARTEST SEASON

The Fur Salon . . . a luxurious atelier where the smartest women review the smartest furs . . . gorgeous sable wraps . . . rare furs for daytime . . . the chic simplicity of broadtail and caracul . . . scarves to give the supremely finished touch to the autumn trotteur . . . all rich, various, exquisitely tailored by our own experts. Conscious of the progression of fur fashion, the discriminating woman knows that here is perfection . . . just as she knows that dress finesse reaches its highest point in the other salons. On the Fourth Floor, Made-to-Order . . . a department which has a deserved cachet from New York to Paris . . . Third Floor, Ready-to-Wear and the smart jauntiness of the Salle Moderne's Sports Clothes . . . On the Second, coats and gowns in larger sizes . . . Street Floor, hats, hosiery, gloves, bags and Prince Matchabelli's perfumes . . . Yet these magnificent rooms are only a foretaste of the new and expanded departments which our two additional buildings will make possible in the fall.

BERGDORF GOODMAN

FIFTH AVENUE at 58th
NEW YORK

© Stein & Blaine

BLACK baby lamb as light as velvet with a precious frame of silver fox . . . This coat is actually one third the weight of the average fur wrap . . . And its slimness is heightened by the illusion of line, the supple grace of its flare.

Stein & Blaine
INC.
FURS MODES
13 and 15 West 57th Street, New York

NEW EVENING FASHIONS END IN FULNESS

EVENING FROCK No. 9948. Satin is the fabric medium for this evening frock which emphasizes the slim column of the body by a shirred circular flounce set on below the hipline and by a wide girdle. The deep bertha collar is optional. Designed for sizes 14 to 40

EVENING WRAP No. 9944. This velvet evening coat, with its chic abbreviated length, is worn over the gown shown at the left. The flaring band at the bottom, which is open at the sides, dips in the back. Fur trims the collar and sleeves. Designed for sizes 14 to 44

THE WORLD MOVES ON . . .

As previously announced, Black, Starr & Frost and Gorham have completed the legal details of a merger which joins two of Fifth Avenue's most famous jewelry and silverware establishments.

For the next few months the Gorham store at 47th Street and Fifth Avenue and the Black, Starr & Frost store at 48th Street and Fifth Avenue, will continue in their present locations; and the clientele of each store is offered the service and facilities of both.

In the interim, the Black, Starr & Frost building at 48th Street is undergoing an extensive program of remodeling. About October first it will become the home of the two Fifth Avenue houses . . . retaining the same high ideals and substantially the same management and personnel.

The enlarged space . . . the new furnishings . . . the added conveniences . . . the improved service that will result from this union will, we believe, be cordially welcomed by those who desire the finest in jewels and sterling in surroundings that fit their beauty.

BLACK STARR & FROST-GORHAM Inc.

FIFTH AVENUE CORNER 48TH STREET, NEW YORK
SOUTHAMPTON : : PALM BEACH

Associated with SPAULDING-GORHAM, INC., *Chicago and Paris*

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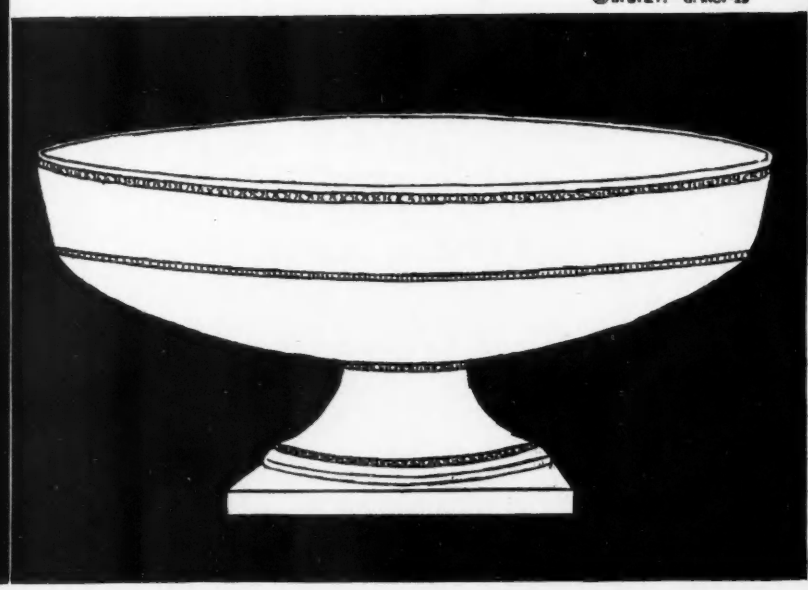
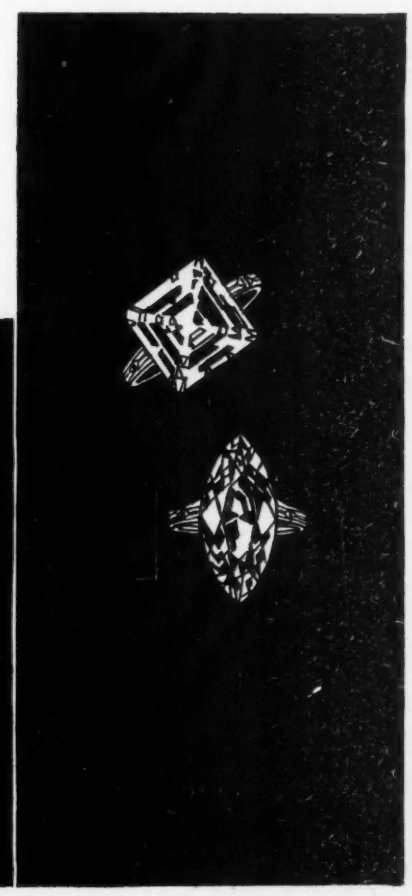
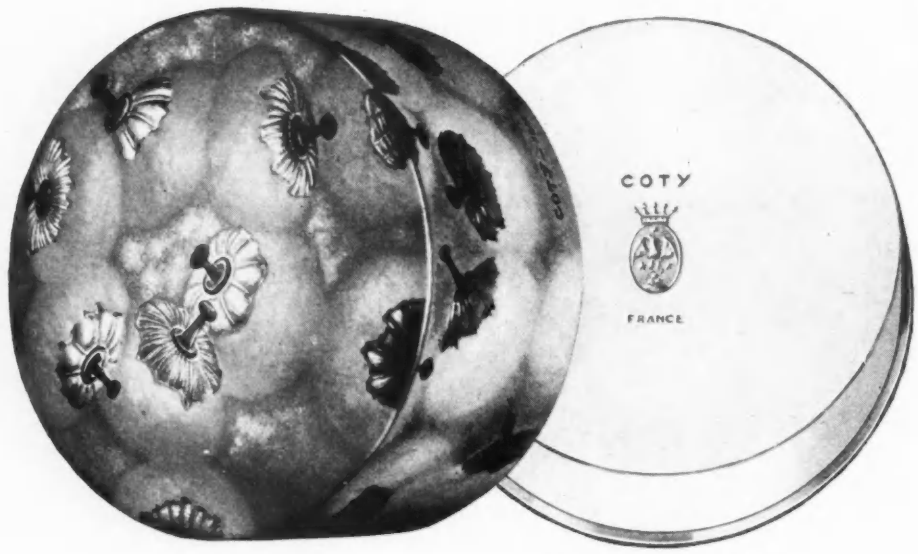






$1.00. Double size $1.50.

LIKE HAVING A POWDER SPECIALLY BLENDED FOR YOUR OWN SKIN

TEN "PERSONAL" SHADES

a range no other powder can equal—
with texture so doubly perfected
that over 35,000,000 women
hold them a daily necessity.

OCRE, OCRE-ROSE, MAUVE,
RACHEL No.1, RACHEL No.2,
ROSE No.1, ROSE No.2,
BLANC, NATUREL,
AND COTYTAN

LES POUDRES COTY

COTY 714 Fifth Avenue, New York

All the vividness of summer seashores faithfully recorded by Kodacolor Film

Beautiful Movies in Natural Colors...

now YOU can make them!

FOAM-CRESTED waves of emerald green beneath an azure sky. A beach of dazzling yellow sand. Gay groups of bathers in multi-colored array. Well-tanned complexions. Cheeks aglow with healthy color. Happy, carefree smiles.

You can catch it all—exactly as you see it —*in action, in color!* Every gesture—every twinkle of an eye—every coloring of features, costumes and surroundings, from the deepest shades to the most delicate tints . . . can now be realistically preserved in movies.

For today Kodacolor, the new, sensational Eastman achievement, makes it possible for you to take full color movies as easily as those in black and white. It provides you with action records that are not only true to life, but gloriously beautiful as well. It enables you to film your children, your parents, your home, your friends—in the full, natural colors of life itself.

So miraculous, so ingenious does this seem that no one could blame you for supposing that full color movies are difficult to make. But actually, they're so simple that anyone can make them.

Easy to take . . . Easy to show

As in every other Eastman development, simplicity has been made the keynote of this modern miracle. The same Ciné-Kodak (*f*.1.9 lens with B or BB model) that takes black and white movies, takes color. The same Kodascope (model A or B) that projects black and white, projects color. You simply use the Kodacolor Filter and Kodacolor Film when making or projecting Kodacolor.

Ciné-Kodak BB—the last word in home movie equipment.

To take movies with a Ciné-Kodak, you simply press a lever. Then send us the film for development, the cost of which is included in the price you pay for the film. It comes back to you all ready to show.

Nothing could be simpler! Unbiased by the precedents and prejudices of professional cinema camera design, the men who made still photography so easy have now made movie-making equally simple for you.

Have your Ciné-Kodak dealer show you some Kodacolor pictures. Ask him, or write us, for a more complete description of this remarkable home movie achievement. Eastman Kodak Company, Rochester, N. Y.

KODACOLOR

HOME MOVIES IN FULL COLOR

Your own skin tint is here!

For LIGHT complexions:

"PEARL" - *for the fair skin with color.*

"PEARL WITH GLOW" - *a warm tone for the fair skin with little color.*

"NATURELLE" - *to match the medium-toned skin.*

"SUN-TINT" - *a tan for the fair skin.*

For BRUNETTES:

"RACHEL" - *for the brunette with color.*

"RACHEL WITH GLOW" - *a warm tone for the brunette with little color.*

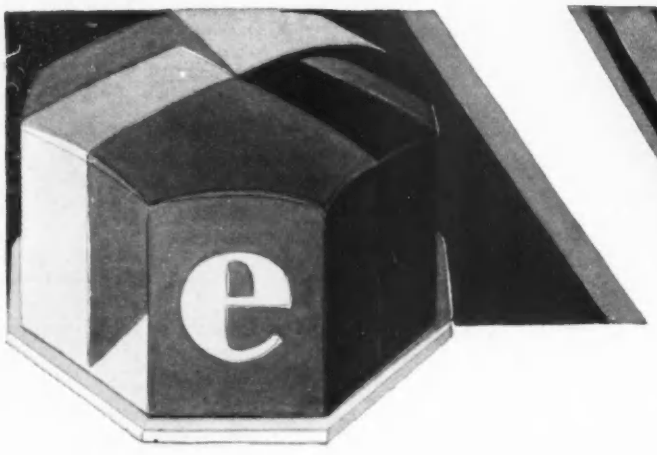
"OCRE-ROSE" - *a warm tone for the olive skin.*

"SUN-TAN" - *a tan for the brunette skin.*

POUDRE

Le Début

A H U D N U T C R E A T I O N



Strenuous, sunny outdoor life demands this new face powder

Here at the very height of vacation time is a preeminently outdoors powder . . . totally new . . . vitally different. With its magnificent natural range of outdoor color tones . . . its newly discovered protective ingredients which guard against the ravages of wind and burn, dust and grime . . . and its silken-smooth texture—it will bring you a new loveliness . . . .

PHOTOGRAPHED BY ALFRED CHENEY JOHNSTON POSED BY MISS DOROTHY FLOOD

Lovely hats for negligee wear in Town or Country . . . for sports or travel . . . hand-fashioned by the Hodshon Company in exquisite textures, colorings and all sizes . . . modestly priced at $10.00 and $12.50

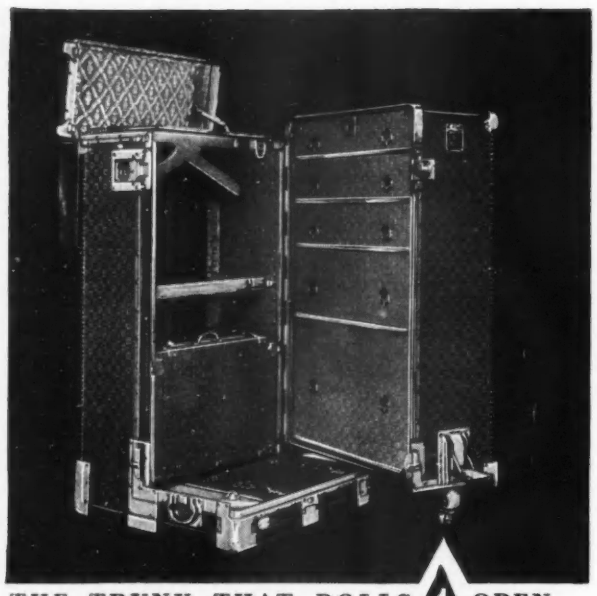
The HODSHON Co.

620 Fifth Avenue, New York

Presented by Carter & Johnston, 22 East 49th Street, New York, and at the Smartest Shops in the Principal Cities

ACCREDITED . . .
on any campus

Once your eyes have set upon the trunk that *rolls* open, you'll never be quite satisfied until your finest things have been entrusted to its luxurious care. For, after all, the Wardrola *is* different. It is being shown by most better shops and department stores. From $55.00 upward.



Patented and Patents Pending

THE TRUNK THAT *ROLLS* OPEN

WHEARY *Wardrola*

Wheary Trunks and Airplane Luggage

Wheary Trunks and Airplane Luggage Manufactured by Wheary Trunk Company, Racine, Wisconsin. New York Branch: 225 Fifth Avenue, Textile Building. Being shown at leading shops and department stores

BOY'S SUIT No. 2964 Plain and novelty jersey sweater suit. Designed for sizes 2 to 6

ROMPER No. 2966 Gingham romper. Designed for sizes 6 months, 1 and 2 years

BOY'S SUIT No. 2965 Linen suit; sleeves optional. Designed for sizes 2, 4, 6

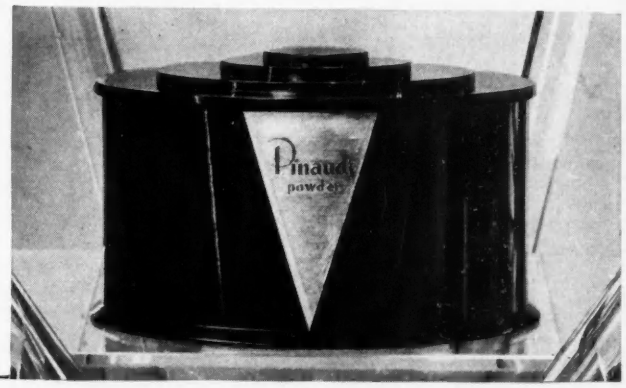
PRACTICAL PLAYTIME SUITS

OVERALL No. 2963 Linen suspender overall; blouse included. Designed for sizes 2, 4, 6

OVERALL No. 2963 View of overall showing long trousers. Designed for sizes 2, 4, 6

SHORTS No. 2962 (Two views, below) Cotton shorts. Designed for sizes 8 to 14

PINAUD — PARFUMEUR TO THE ROYALTY OF EUROPE FOR OVER 150 YEARS — CREATOR OF NEW AND WONDERFUL AIDS TO THE LOVELINESS OF TODAY



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ANNOUNCES

A NEW POWDER

for the first time in all the history of beauty . . . a powder blended with scientific accuracy for your individual type of skin!

To give to certain fortunate women a beauty which no human complexion has ever known . . . not just an obvious powder-coating, but a heightening and perfecting of the loveliness which is You. . . that is the achievement Pinaud offers you today. The secret? Pinaud's new powder is made, not in one gradation but in Two — each based on more than 150 years of study of the skin, each perfected after literally thousands of tests with every variety of loveliness: Type One, for the "normal" or slightly oily skin; Type Two, for the skin inclined to dryness. Because so perfectly adapted to your individual type of skin, the effect is one of simply bewildering beauty — and it is a beauty which lasts and Lasts . . . Made in six flattering shades . . . two dollars the box . . . at your favorite smart shop ask today for the new powder

by Pinaud

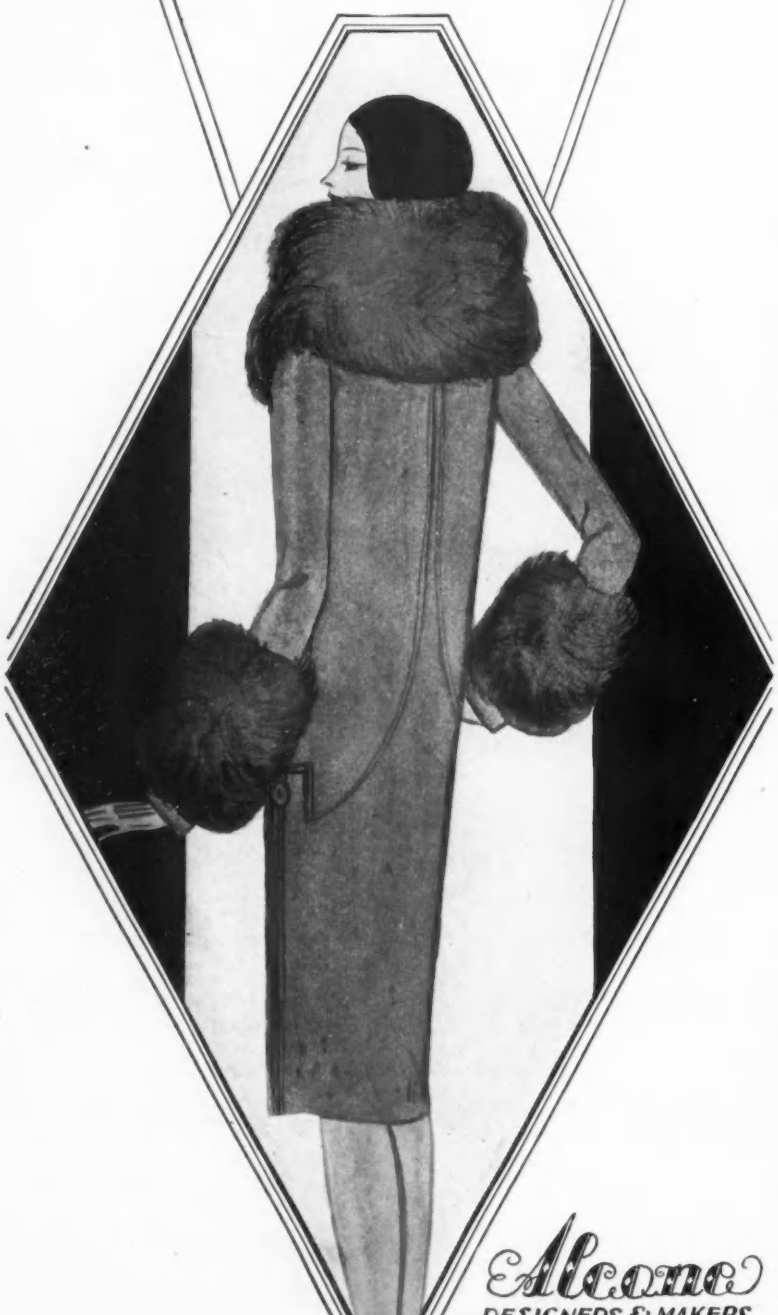
PARIS · NEW YORK

CALJER COATS

now in *A new-finer fabric*

EXCLUSIVE with Caljer Coats, this marvelous new fabric is soft and fluid in line . . . light in weight yet warm . . . and offers the newest in pattern and color and subtle shading.

Caljer Coats . . . combining this fabric with impeccable styling and masterly tailoring . . . are the choice of the discerning for year 'round wear everywhere. Obtainable at your favorite store. Our style brochure will be mailed upon request.



Alcone
DESIGNERS & MAKERS
SAN FRANCISCO

LITTLE DISCOVERIES

(Continued from page 90)

matter of fact, it is not a bad idea at all to put the entire matter of decorating the nursery into Miss Starr's hands. She is a specialist on the subject, with a sensitive understanding of children and a happy flair for modifying and adapting the modern school to suit juvenile tastes. Besides that, she designs and has executed very excellent modern nursery furniture.

LAMPS FOR THE NURSERY

Other—and no less charming—modern lamps are to be found at Saks-Fifth Avenue. One has a base of solid wood painted silver and hexagonal in shape. The shade is made like a cornucopia and has tiny pictures painted on it. This is shown at the lower left on page 90. At the upper left on the same page is shown an amusing pottery animal bearing a light and a paper shade upon his back. If one prefers an elephant or some other inhabitant of the jungle, these are to be had, also, from Saks-Fifth Avenue. More instructive, perhaps, are the lamps with alphabet blocks forming a sturdy base not easily upset by childish shoves. One of these, from The Children's Center, is illustrated next to the bottom at the left on page 90.

While on the subject of The Children's Center, this is a place where children's furniture with a very special charm is available—a real discovery in this age of banal painted nursery "sets." These are well-made reproductions of authentic antiques, and perhaps, the pièce de résistance is a small early American bed. We are willing to wager that no lovelier child's bed is to be found in the whole length and breadth of Manhattan. Although the original could not be had for love or money, one could easily be consoled with a copy—for the copies at this shop are works of art. The bed is the traditional four-poster type—with beautifully turned posts surmounted by a tester, over which is draped a veritable dream of a canopy. This may be ordered in either organdie or mull, while the bed may be reproduced in maple, mahogany, or cherry. It is large enough for a child to use until quite grown up. There are other beds, too, all of them authentic reproductions of old models. Some may be lengthened when the child grows older, by means of longer sides.

MINIATURE REPRODUCTIONS

A small upholstered Normandy wing chair is another attractive piece in this group. It is illustrated on page 90, and it, too, may be copied in various woods and upholstered with any chintz to your liking. Something that will delight a small girl is a diminutive Windsor table, of maple with two kinds of Windsor chairs to match. Supper in the nursery on this quaint piece, with one's dolls for guests, would be a gala event. Then, there is a miniature maple highboy, proportioned perfectly, which, if it doesn't go to some child's room, will surely be appropriated by an adult for a small apartment. Both of these pieces may be reproduced in any woods desired. And, in order that no inharmonious element may intrude itself into a nursery, this shop provides a chair for nurse, in the same spirit as the smaller furniture, which may be upholstered in a harmonizing fabric. To come away from this shop with anything less than half of its stock bought and paid for requires the greatest control. The small screen of toile de Jouy that is here is a temptation difficult to resist. This would form a perfect guard against *courants d'air* and also help to make the bedroom of a young lady of fashion more entrancing.

The discovery of discoveries, however—also from the Children's Center—is a toy globe world that is one of the cleverest educational toys we have seen in many a month. Any young man with the soul of an adventurer will be proud to own one. Briefly, it is a globe which one blows up like a football, and it is made of a heavy pseudoleather which may be painted and washed off. Painted permanently on it are the outlines of the continents, and, with crayons and paint, Junior may draw his own countries, make his own maps, chart off the seas, or put the stars in the heavens—when he advances to astronomy. Most fascinating of all, young worshippers of aviation or exploring expeditions may trace with flag pins the Byrd party, the flights of the round-the-world planes, or the air-lanes of zeppelins. All in all, a more engaging and educational toy would be difficult to find.

Another shop that offers reproductions of antiques in sizes for children's rooms is Childhood, Inc., and here are to be found, also, actual antiques in small sizes—cradles and beds, little chairs, doll's furniture, and various other desirable things. This same shop will undertake to decorate the entire nursery, and it displays fabrics, screens, and accessories for children's rooms, as well as old and new furniture.

BOOKS TO FIT ONE'S YEARS

In these days, when we stand more or less in awe of budding behaviours and infant sub-consciousness, even the lullaby or nursery rhyme sung over the cradle is not to be treated lightly. And as for the fairy-tales and story-books put into a child's hands after he has learned his ABC's, there is a problem. Luckily, a few kindly souls, with the good of the younger generation at heart, have given serious thought to the subject. And one woman, Olive Beaupré Miller, has devoted half a lifetime to collecting the finest nursery rhymes, Mother Goose Tales, folk legends, fairy-tales, and childhood fiction in the literature of the world and to grading them into six volumes for definite ages. The first volume, "In the Nursery," is a charming collection of lullabies and jingles meant only for baby ears. "Up One Pair of Stairs," the second volume, takes the child by the hand into more imaginative fields. "Through Fairy Halls" is the third, and it, like each succeeding volume, represents a distinct phase of the child's literary development. The entire collection is known as "My Bookhouse," and so fascinating a series it is that many a grown up has been known to tiptoe into the nursery, after the younger generation has fallen asleep, and carry off a volume or two for his own superior pleasure.

Hats for children are difficult to find, but a smartly appropriate model is a "Glenconner" felt hat from Best. Quite simple, the brim turns down and is bound with ribbon. This is excellent for school. More dashing but equally appropriate is a beret from Saks-Fifth Avenue. This is made of knitted material in red, white, and blue and has a scarf to match. Worn with a navy-blue coat, this would make a delightful costume for school or the park. Both of these hats are shown in the sketch at the top of page 110.

The glove problem is solved in a moment by a visit to Best. This shop has tiny white cotton gauntlets such as are worn by French children, in

(Continued on page 110)

A EUGÈNE WAVE

SETAGÈNE

for the after-care of the wave

AFTER your visit to a Eugène Waver, you find yourself the happy possessor of a beautiful permanent wave but, alas, *not* of a permanent *coiffure!* Something must be done about it every day—precisely as if it were naturally wavy hair.

That is why Eugène of London, Paris and Berlin, perfecter of the permanent wave, provides *Setagène Wave-Setting Lotion.*

Spray it on lightly—give your hair a few deft touches with your fingers, and Lo! there is order out of chaos, your wave is beautifully in evidence and neatly set in place.

Setagène should be used instead of water, between shampoos and professional settings by your hairdresser. It is thin as a mist, delicately, evanescently fragranced, and dries almost while you are still putting the finishing touches on your hair.

For either naturally or permanently wavy hair. Eight ounce bottle, $1.50. Sixteen ounce bottle, $2.00. Special Eugène Sustained-Spray Atomizer, to fit either size bottle, $1.50. An illustrated instruction leaflet—"*How to Set the Wave*"—is included in each package. *At Fine Beauty Shops.* EUGENE, LTD., London, Paris, Berlin. . . . . 565 Fifth Avenue, New York City.

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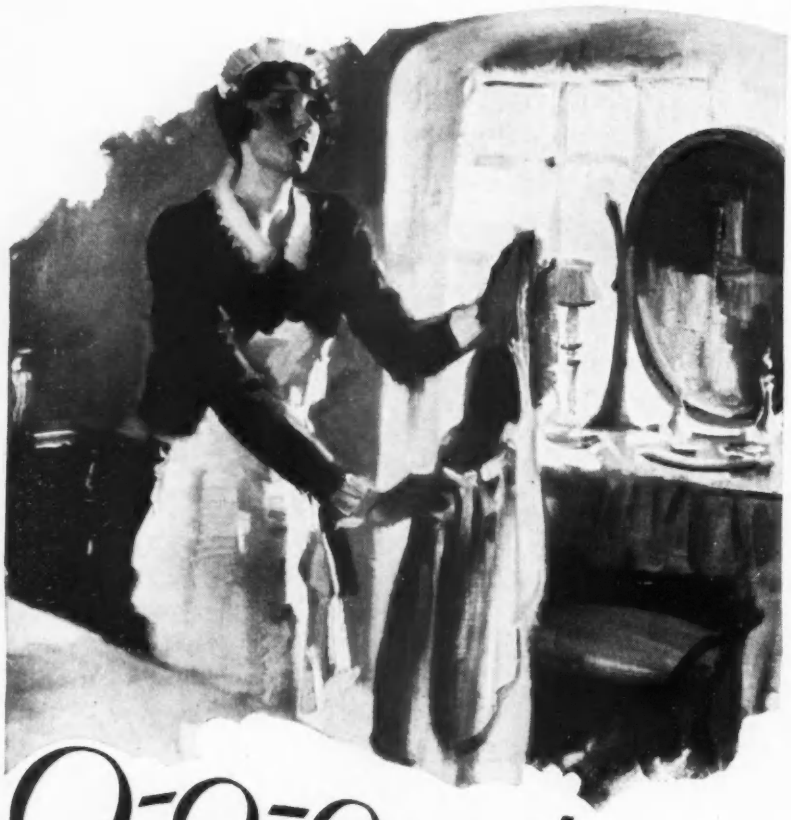

O-O-O-O! Madam should have used her Mum

Practically every woman uses Mum "on occasion," for there are times when no woman would chance under-arm offense.

But is there ever a time when personal daintiness may be neglected? What a mistake to make only occasional use of something one knows is essential to a fastidious bodily condition!

You probably use Mum. It has never failed you when you have used it. You have found that refreshing dab of Mum as harmless as cold cream. Be sure, then, to use it often enough to provide continuous protection.

Mum does nothing to stop the important process of perspiration. It stops only the odor. Not a taint remains, or can return for hours when this snowy cream is applied. A doctor developed Mum's formula, so it never irritates. Indeed, it *soothes* the skin. Naturally, such a preparation could not injure the most delicate fabric. You may use this aid to daintiness without hesitation.

Women who believe soap and water sufficient protection from perspiration odor *should investigate the armholes of the garments in their closet.* Even those that have been worn but once.

And Mum is so easy to use! 35c jars, and 60c jars containing nearly three times as much, sold everywhere.

The Sanitary Napkin Use: Mum performs another service for which many women are grateful beyond expression. Just a thin spreading of Mum on the sanitary napkin, and one removes all chance of offense or embarrassment. Protection against odor is absolute and complete.

MUM MFG. CO., INC. 4-F
80 Varick St., New York.
Send Mum complimentary for me to try.
Name .....
St. .....
P. O. .....

LITTLE DISCOVERIES

(Continued from page 108)

well as the more work-a-day brown leather one-button variety. The latter model is made also in elkhide, which is very nice for small boys. These gloves are illustrated on page 90.

Underclothes for children have undergone the same simplifying process that has revolutionized the underwear of "grown ups." Well can one remember the infuriating profusion of gadgets and buttons that made dressing a tedious and difficult performance, and undressing enraging. It is with joy, then, that one sees the children's underclothes shown by Best. They are simple to a degree and will withstand even the most strenuous cavortings. An extremely practical garment for exercising is a combination of cotton mesh, sleeveless, and with a minimum of buttons. For less energetic occasions, Best has some charming garments of French batiste in pink, which is a new note in children's underwear. Two of these are shown below—a "panty" waist with accompanying panties, and a slip to match edged with a ruffle. The most enchanting bath-robes of soft, white French towelling—one of which is also shown below—are to be found here, in sizes up to twelve. Even bedtime might become an event to be looked forward to with pleasure if the small boy or girl knew that a "puppy dog" pyjama awaited. These pyjamas are made in two pieces or in one and have a design of tiny dogs. Another model has a very attractive toy-soldier design.

This beret and scarf are of knitted wool; from Saks-Fifth Avenue. The felt hat with a turned-down brim is from Best

Fearfully weary, as we all must be, of the ever-present overall—still, it has its uses. For the child who plays in the country—who digs and climbs and romps—there is nothing more useful. Overalls not only save more perishable clothes, but act as a buffer for young shins and baffle the venturesome mosquitoes. Attractive linen models are to be had from Best, in various sizes and colours.

Many small American girls have learned a smart shoe lesson from their young English friends and are wearing a play shoe that is known as the Ghillie Oxford. This is, in reality, a miniature reproduction of the popular Peal Oxford which all chic English sportswomen wear, although it is minus the broguing and, of course, has a very diminutive heel. Both for its swagger appearance and stout wearing qualities, it should recommend itself to the wise little lady of fashion. One will find it at Fortmason's on Madison Avenue.

New and very charming garments for the well-dressed child are the slip and "panty" set of pink batiste and the bath-robe, which is made of soft white towelling; from Best

Youth awaits you in these four
PRIMROSE PREPARATIONS

PRIMROSE HOUSE

"HERE DWELLS YOUTH"

LINES, wrinkles and crow's-feet, once attributed to age, are now known to be merely the ravages of neglect. Thousands of women are the living proof of the fact that it is possible to retain glorious youth and beauty far past the time our mothers referred to as "middle-age".

Under the Primrose House method, this business of keeping young is not a complicated matter. It is the sure reward of following a simple, scientific plan that requires no more than a few minutes of your time every day.

Primrose House is an institution that has made a scientific study of the complexion and its needs. While it offers a complete line of exquisite preparations, it has reduced the beauty essentials to four.

Use these four preparations daily according to our simple instructions and see how easy it is to keep your complexion gloriously fresh and youthful. Know *then* why so many women refer to Primrose House as the House of Youth.

595 FIFTH AVENUE, NEW YORK

FOLLOW THESE FOUR PRIMROSE STEPS TO YOUTH

1—Before each grooming during the day, and *always* at night, cleanse your face and neck thoroughly with Primrose House Cleansing Cream. At skin-contact this exquisite cream liquefies like magic, entering every tiny pore and searching out every speck of dirt and grime, leaving the skin soft and clean. $1.00, $1.75, $3.00 and $5.00.

2—Smooth gently over the face and neck with Primrose House Smooth-Skin Cream. By helping to nourish the skin, this preparation tends to eliminate lines and wrinkles and animates as well, bringing new life to the skin. $1.50, $2.50, and $4.00.

3—Moisten a piece of cotton with Primrose House Skin Freshener and pat over the face and throat. This delightful toning lotion helps to vitalize the skin and gives it that lovely fresh look. $1.25, $3.00, $6.75.

4—Stroke lightly over your face with Primrose House Chiffon Powder, the sheerest, most luxurious powder you have ever known. It is unbelievably clingy and comes in seven subtly-toned shades: white, natural, brunette—with the rosy cast, bisque—a light cream, beige—a deep cream, orchid for evening, and suntan. $1.00 and $3.00.

There are many other exquisite Primrose Preparations for special skin conditions and uses, as well as delightfully shaded rouges and lipsticks, smart compacts and the filmiest cleansing tissues you ever saw.

VOGUE PATTERN SERVICE

VOGUE PATTERNS may now be obtained in all of the leading American and European cities. They may be purchased in the shops listed below where one may secure expert fashion advice about personal clothes problems, and see the coloured sketches of all the new models.

How to Order by Mail. Vogue Patterns may be ordered by mail from any of the distributors listed below or from Vogue Pattern Service, Greenwich, Conn., 15 N. Jefferson Street, Chicago, Ill., or 523 Mission Street, San Francisco, California. In Canada, 70 Bond Street, Toronto, Ontario.

In Ordering, state the full pattern number of the pattern you select. When ordering skirts give both the waist and the hip measure; when ordering misses' or children's designs state age.

How to Send Money. Vogue does not make provision for charge accounts or C. O. D. delivery. When ordering, please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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IDAHO

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JOLIET
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SPRINGFIELD
The John Bressmer Co.
WAUKEGAN
The Globe Department Store

INDIANA

EVANSVILLE
The S. G. Evans D. G. Co.
INDIANAPOLIS
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SOUTH BEND
The Ellsworth Store
TERRE HAUTE
The Root Dry Goods Co.

IOWA

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The Tilden Store Company
DAVENPORT
Petersen-Harned-Von Maur
DES MOINES
Younker Brothers & Harris-Emerys
SIOUX CITY
Pelletier's

KANSAS

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LEXINGTON
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Jordan Marsh Company,
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S. A. McWhirr Co.
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The Bon Marché D. G. Co.
SALEM
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Meekins, Packard & Wheat, Inc.
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The Heer Stores Co.
ST. JOSEPH
The Townsend, Wyatt & Wall Dry Goods Company
ST. LOUIS
Stix, Baer & Fuller Dry Goods Company,
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Famous & Barr Co.

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BILLINGS
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GREAT FALLS
The Paris Dry Goods Co.
HAVRE
F. A. Buttrey Company
HELENA
The New York Dry Goods Co.
MISSOULA
Missoula Mercantile Co.

NEBRASKA

HASTINGS
Stein Bros. Co.
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RENO
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Folsom's Inc.

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Wolper's
MONTCLAIR
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NEWARK
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DUNKIRK
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J. B. Ivey & Company
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HUNTINGTON
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PARKERSBURG
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Early Summer Issue....Feb. 25
At All Stores and News-Stands.....35 cents

Summer Issue.....April 25
Early Autumn Issue....June 25
Ordered by Mail.....40 cents

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Winter Issue.....Oct. 25

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Eaton Co., Limited
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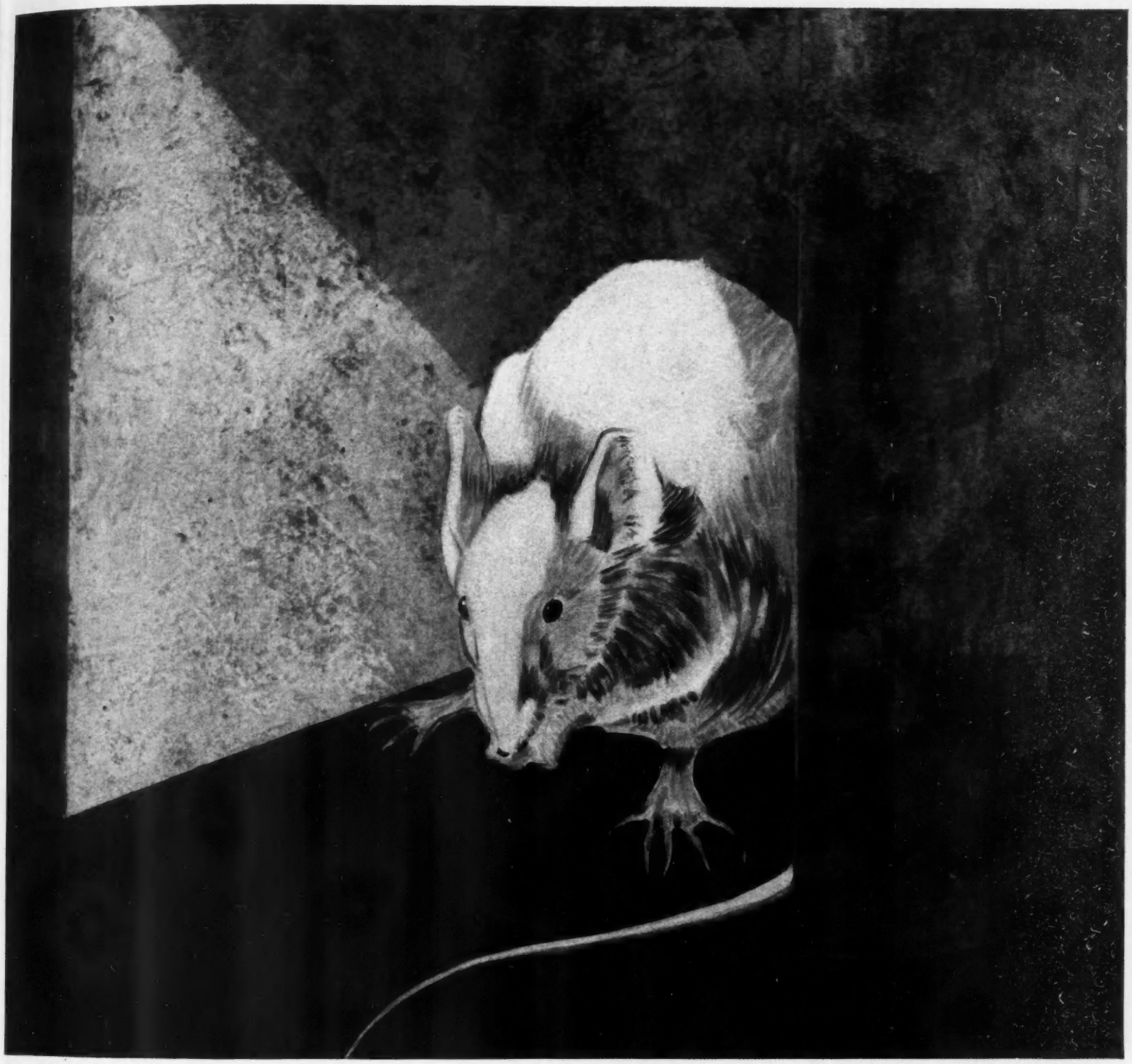

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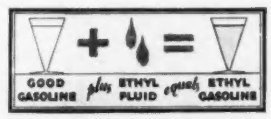
QUIET . . . QUIET . . . QUIET

QUIET as a mouse . . . that's the way you want your motor to run . . that's just the way it *will* run on Ethyl Gasoline, which is good gasoline to which has been added Ethyl fluid, the anti-knock compound developed by General Motors Research Laboratories.

If you own one of the new "high compression" cars now on the market, you need Ethyl to get its full measure of performance . . . . If your car is of average compression, Ethyl will give its motor extra power and smoothness as carbon forms and raises its compression automatically.

Leading oil companies are mixing and selling Ethyl Gasoline throughout the United States and Canada . . . and once you try it you'll understand why.



Knocks out that "knock"

ETHYL GASOLINE CORPORATION

25 Broadway, N.Y.—56 Church St., Toronto—36, Queen Anne's Gate, London

ETHYL GASOLINE

THE NEW FORD CONVERTIBLE CABRIOLET

Features of the new Ford car

Sturdy body construction ⊰⊱ *Ease of control* ⊰⊱ *Four Houdaille hydraulic double-acting shock absorbers* ⊰⊱ *Triplex shatter-proof glass windshield* ⊰⊱ *Fully enclosed, silent six-brake system* ⊰⊱ *Quick acceleration* ⊰⊱ *55 to 65 miles an hour* ⊰⊱ *Smoothness and security at all speeds* ⊰⊱ *Vibration-absorbing engine support* ⊰⊱ *Choice of colors* ⊰⊱ *Tilting beam headlamps* ⊰⊱ *Theft-proof ignition lock* ⊰⊱ *Reliability* ⊰⊱ *Economy* ⊰⊱ *Long life*

Ford

A DOUBLE CHIN MARKS THE SURRENDER OF YOUTH

NO matter how young you are, no matter how lovely your face may be, as soon as your chin-line loses its clear-cut beauty you are going to look middle-aged. A cleanly sculptured chin-line is the symbol of youth—youth of appearance and of spirit, too. The first drooping of the underchin is a sign that you no longer care.

Keep your chin-line young! It is worth so much more than the few short moments it will cost you. A little day-by-day care will prevent the sagging muscles and flabby tissues that lead to disastrous double chins. The treatment and preparation which Dorothy Gray evolved for preventing double chin—and for correcting it—have long proved successful in the Dorothy Gray salons in six cities.

If it is impossible for you to visit one of the salons, you can easily follow those same treatments in your own home. The Dorothy Gray preparations may be had at leading shops everywhere and the simple, scientific Dorothy Gray method is explained in the booklet which this coupon brings you.

DOROTHY GRAY

Dorothy Gray Building
683 FIFTH AVENUE, NEW YORK

Salons in

CHICAGO LOS ANGELES SAN FRANCISCO WASHINGTON ATLANTIC CITY

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DOROTHY GRAY
Six Eighty-Three Fifth Avenue, New York

Please send me the new Dorothy Gray booklet, "Your Dowry of Beauty." I am particularly interested in: ☐ The Treatment for Lines and Wrinkles ☐ The Treatment for Double Chin ☐ The Treatment for Relaxed Muscles and Crêpy Throat.

Name.....

Address.....

City..... *State*.....

How the LINIT Beauty Bath... takes the place of expensive dusting powders

MODERN women are fascinated by this remarkably inexpensive beauty aid that produces such amazing results.

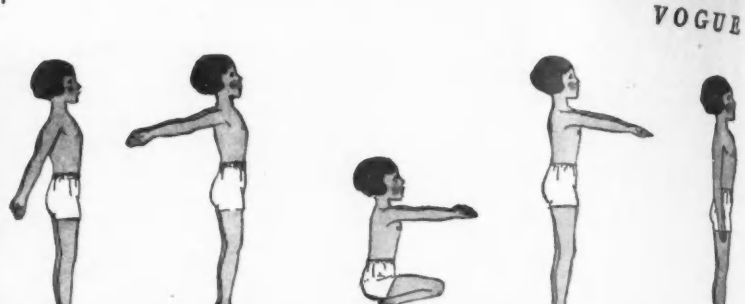
After a LINIT Beauty Bath, there is left on the skin an even, invisible "coating" of LINIT which takes the place of dusting with talcum, by making the skin smooth and soft immediately after drying off. This light LINIT powder is absolutely harmless—does not clog the pores but absorbs perspiration and has a most soothing effect on irritated parts of the skin.

MERELY dissolve half a package of LINIT in the tub, bathe in the usual way, using your favorite soap—and then note the remarkable effect on your skin.

Starch from Corn is the main ingredient of LINIT. Being a pure vegetable product, it contains none of the mineral properties found in many cosmetics today. Doctors and dermatologists who realize the purity and soothing quality of Starch from Corn, generally recommend it for the tender and super-sensitive skin of young babies.

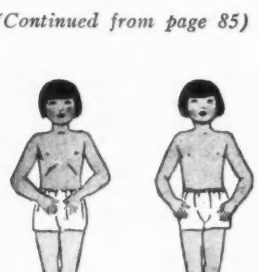
LINIT is sold by your Grocer

THE BATHWAY TO A SOFT, SMOOTH SKIN



EARLY STARTS *in* QUEST *of* HEALTH

(Continued from page 85)



muscular development hinder the growth, so the young child must be content to play and to make, under his mother's surveillance, some very simple, but correctly executed gymnastic movements. These exercises should be given at a fixed hour every day, preferably at the time of the morning toilet.

For a small child, from three to five years, the movements consist in correctly executed respiratory exercises, from ten to twelve in number.

These movements show the child the importance of well-regulated breathing. Even though very young, a child may be taught to breathe deeply and to notice the changes that take place in his or her body, at the moment when the air is inhaled and exhaled from the lungs. This is done by placing the child's hands on the abdomen, as is shown by the two figures second from the top on this page, in order that the movements that occur upon respiration may be understood and the use of the diaphragm in filling and emptying the lungs be impressed on the child's mind.

Executed three or four times a morning, this movement clears the aerial channels and constitutes the simplest of gymnastics. When the child has learned to do it correctly, it is combined with rising on tiptoe, heels joined to keep the balance; then, the hands are detached from the abdomen, and, at the moment of respiratory dilation, the arms are raised horizontally, while the shoulders are thrust backwards to expand the thorax.

The lesson for a child from three to five years will, then, be very simple:

Four movements with the hands on the abdomen
Four movements with the hands on the abdomen, rising on tiptoe
Two movements with the arms raised horizontally, and rising on tiptoe
Two movements with the arms raised vertically

Immediately after the lesson, the child is rubbed with lukewarm eau de Cologne and dressed for breakfast.

The morning exercises become more varied when the child grows older, but the number of movements should always be limited, and the lesson ought not to exceed a quarter of an hour.

At the top of page 84, a simple exercise for a child of four or five is illustrated. This exercise, which flexes the trunk laterally, is performed correctly by putting one fist behind each ear, pushing the elbows far back, and holding the head very straight. The child then spreads his feet sidewise and bends briskly as far as he can first to the right and then to the left.

Another excellent exercise to develop the upper part of the thorax, as well as the muscles of the back which are so often undeveloped in a child's body, is illustrated by the five figures at the top of page 85. Standing straight, with the arms down at the sides, palms outward, the child raises his arms horizontally, then vertically, while he rises to his tiptoes. This exercise should be executed rapidly.

Across the bottom of pages 84 and 85 is shown an amusing game of cock-fight which may be used to break the monotony of the daily lesson. Two children separate themselves by a distance of a few feet and jump towards each other with their knees bent and their arms extended. When their hands come in contact, they continue to jump in place, each one trying to push the other back and to make him lose his balance; the one who falls first, naturally, is the loser.

Another respiratory movement is illustrated at the top of this page. This one is recommended especially for children who have been bent forward for any length of time either at a desk in class or at the piano, as it straightens the spine, draws the shoulder-blades together, and makes the antagonistic muscles work. To start, the child stands with his hands a little back of his hips. Then he lifts them horizontally in back, meanwhile rising on tiptoes, then swings them in front as he flexes his knees, after which he straightens his knees and returns to position.

(Continued on page 118)

This Ingram Mannequin is a chart to teach you why

"ONLY A HEALTHY SKIN CAN STAY YOUNG"

Frances Ingram

YOU could read hundreds of books and spend thousands of dollars, but, with all your study and expense, you could never, never learn a more important rule than *to take care of the health of your skin.*

You, yourself, know that your health has much to do with your spirits from one day to another. And it is the same with your skin—its loveliness or lack of it is an excellent indicator of the care it receives and the health it enjoys.

I have starred on my mannequin the six places where the health of your skin is most quickly evidenced. These are the places where imperfections come first—where lines trace on the skin untruthful testimonials of the years. Protect these places—guard well their health—and year in, year out, you can face your mirror with joy.

Milkweed Cream will help you marvelously in caring for your skin. It is slightly therapeutic and does things for your skin that no other cream, however expensive, can possibly do.

How this special cream cares for the "star spots"

It is a splendid cleanser but to me its most appealing virtue is the way it brings smoothness to the skin. Roughness vanishes—blemishes and tiny wrinkles disappear. Your skin becomes incredibly smooth, clear and lovely.

YOU will find Milkweed Cream at any drug or department store. But I wish you would send the coupon for my booklet which gives complete details of correct skin care. Also, if you have any special beauty questions, write me for advice.

1. The Forehead . . Lines and wrinkles are all too likely to form here prematurely unless the skin is kept soft and pliable—and this Ingram's does with marvelous effect.
2. The Eyes . . Puffiness and crows' feet are so very aging and unbecoming. To keep the skin smooth and supple, turn to the soothing and softening services of Ingram's.
3. The Mouth . . To prevent drooping lines at corners of the lips, tone the skin and keep the muscles firm by using Ingram's. It is amazingly helpful for invigorating circulation.
4. The Throat . . Guard against a crepey throat if you value your youth. Ingram's, with its trace of medication, prevents flabbiness and restores the skin to firmness.
5. The Neck . . Finely etched, circular lines are signs of accumulating birthdays. Be faithful to your use of Milkweed Cream. It wafts well-established lines to obscurity and guards against new ones.
6. The Shoulders . . Every woman who would proudly wear evening gowns or sleeveless dresses should cleanse her arms and shoulders and keep them blemish-free with Ingram's.

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SUNBURN

Milkweed Cream is marvelous when you are sunburned. It soothes away the redness and smarting. And, should you acquire a tan, it will encourage a lovely, even effect, keeping the skin soft and supple and preventing the burn from coarsening its texture.

★ ★ ★

Frances Ingram, Consultant on Care of the Skin,
Dept. B-89, 108 Washington St., N. Y. C.

Please send me your free booklet, "Only a Healthy Skin Can Stay Young" which tells in complete detail how to care for the skin and to guard the six vital spots of youth.

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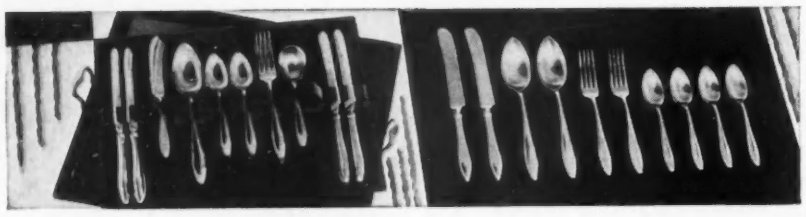
*Street*_____

*City*_____ *State*_____

INGRAM'S *Milkweed Cream*

Manning-Bowman Electric Urn K-456/9. *Aranium with ebony catalin handles,* $40. *Cream pitcher and sugar bowl to match,* $23. *Tray,* $20



29-piece set and tray, Colberry pattern in Aranium, $28.75

UNTARNISHED

THROUGH EVERY HOUSEHOLD PUNISHMENT

Do you think a percolator urn has reached perfection when it *is* electric, it *is* a thing of beauty, and it *does* brew cups of fresh, delicious coffee?

No, there is one thing more. It should be Aranium. Then do what you will with it, you cannot make it tarnish.

Aranium is the new metal of today, and because of its persistent brilliance, the metal of tomorrow. It does not yet have the hold on the affections that silver has—and it is naturally less expensive. But place it alongside silver, place it alongside pewter—it still impresses you by its beauty.

You can punish any piece of Aranium with any household use. Put it away without wrapping it in flannel; rub lemon over it; let soap suds dry upon it; expose it to salt air, to rooms with furnace heat . . . it will invite you to abuse it, and it will surprise you by the way it will withstand that abuse.

Aranium is chromium developed to a softly lustrous beauty by Manning-Bowman. It is applied exclusively to Manning-Bowman appointments. Not only are urns, sugar bowls, cream pitchers and trays, in this permanently gleaming metal; but also waffle irons and toasters—great glistening sandwich trays, elaborately etched; knives, forks, spoons that no amount of neglect can ever cause to stain. Designs are classical or in the modern idiom. Displayed at most shops that show charming table appointments. If not in a shop near you, the pieces illustrated here may be ordered from Manning, Bowman & Co., Meriden, Conn.

ARANIUM TABLE APPOINTMENTS BY MANNING-BOWMAN
(a superior chromium finish with an extravagant lustre)

YOUTHFUL PARIS

(Continued from page 51)

Comtesse de Breteuil, comes down to the drawing-room to kiss her mother good-night in a blue kimono and blue kid slippers lined with wool, found at the "Enfants du Ranelagh."

Not long ago, I saw the Hon. Mrs. Harmsworth's lovely little girls dancing all over the room at supper time, wearing blue English slippers from Daniel Neal, lavender-blue toile de soie pyjamas, and short printed silk wraps, which they managed to drape with the ease of a woman in an evening wrap.

Pyjamas are to be found also at "La Grande Maison de Blanc," made in the classic style—of toile de soie, zéphir fileté, Oxford cloth, silk or cotton poplin, and plain or striped toile chemisier. Jones, Avenue Victor Hugo, has nice nightgowns for boys, with turned-down collars and long sleeves, but many of my friends' little boys and girls wear home-made nighties made of tobralco, that perfect cotton material that is offered in all colours and washes so well.

WINTER WARMTH

In winter, as a rule, children wear a little sleeveless shirt of washable material, such as jersey tetra, spongia, or Anglo-Indian gauze, in silk or wool. Over that, they slip a small waist, usually of white jersey adorned with buttons—you know the importance of buttons in a baby's life—and called "liberty bodice." This is imported from England by Marie et Marie-Laure. Over this they can button the very popular French culotte, *petit bateau.*

The prettiest underwear for little girls is made of white linen, finished with narrow lace and cut very low around the neck and shoulders, so as not to show above the dresses. "Fairyland" offers a very good *combinaison* with a straight front, the back cut at the waist-line and buttoned across. At "Fairyland," an exacting mother will find delightful chemises and petticoats of triple voile to accompany party dresses, and also fine linen pillow-cases and table-cloths embroidered with naïve designs of flowers and chicks.

Little two-piece knitted suits with jumper and knickers, striped in blue and white or blue and beige, are shown by Marie et Marie-Laure for girls and boys of three or less. Little Hubert d'Andlau, son of the Comtesse Christian d'Andlau, looks adorable in them, as may be seen in the sketch at the top of page 51. Also, at Marie et Marie-Laure, the Comtesse Pastré and the Comtesse M. de Polignac chose for their boys and girls plain sweaters from Scotland, with plain knickers or pleated skirts. The Comtesse Gaston de La Rochefoucauld dresses eight-year-old Elizabeth in a very smart three-piece ensemble—a sweater and cardigan striped in beige and white and a box-pleated skirt of plain beige kasha, shown, also at the top of page 51. In the same sketch may be seen Philippe de Noailles, the seven-year-old son of the Duchesse de Mouchy, wearing a mannish attire: beige knickers, a white toile de soie shirt, a neck-tie striped in blue and red or blue and beige, a dark blue jacket with three brass buttons, and a small brown or beige felt hat. "Old England" offers checked sweaters and plain woollen stockings with turned-over tops.

All children's coats have a sports inspiration, and they seldom vary from the classic type. They follow straight lines, and one can sometimes tell the boys' by a martingale across the back, the girls' by a pleat or some slight complication in the cut. The choice of material—thick tweed or finer cheviot—indicates whether the coat is meant for country or town wear. A mixed beige is the right colour, for it looks smart over any dress or suit. Smaller children adopt pale shades—blues, pinks, or greens—in town.

For rainy days, boys wear a real trench coat, from "Old England," and a black sou'wester from Marie et Marie-Laure. Girls put on a double-breasted mackintosh, closed with four buttons, made of rubberized crêpe or alpaca, in pale colours (especially blue), lined with kasha, which enables them to do without the ordinary coat. They wear the sou'wester too, but insist upon having it in the same colour as the coat. Both of these costumes are illustrated on page 51.

Simplest of all are the clothes worn in the nursery. Small François de Gunzburg crawls all over the room in little crêpe or cotton jumpers, from Jones, with bare legs and chubby feet in white sandals. A taller boy, Charles Henri de Saint-Léon, feels very superior in blue knickers buttoned over a white blouse, finished by a Peter Pan collar, shown on page 52.

Girls of three and older look most appealing in smocks, and many smocks with bloomers to match are available from Marie-Anne, rue de Miromesnil, Marie et Marie-Laure, or straight from England. They are made of zéphir fileté, dotted Swiss, tussur, silk voile, toile de soie, crêpe georgette, or handkerchief linen, the chief requirement being that the fabric washes well. The prettiest combinations I ever saw were two models from Marie et Marie-Laure, one in blue and white, on the Vicomtesse de Noailles' smallest daughter, the other in pink toile de soie with red feather-stitching, on Madame Besançon de Wagner's little girl. The latter is illustrated on page 52.

Madame André Dubonnet ordered in England, from Edmond Orr, a frock for five-year-old France—a pleated skirt in blue-and-white linen, buttoned over the white blouse with a striped collar, shown on page 52. The classic navy-blue coat with brass buttons would be perfect over that little dress, and it is very popular with little boys and girls in France.

PARTY CLOTHES

Philippe de Noailles plays in the nursery in beige flannel knickers, a long-sleeved white or beige toile de soie shirt and a striped tie. For a party, he will put on, just as does Dalmas de Polignac, son of the Marquise de Polignac, his best buttoned suit, of navy-blue or brown serge, with a carefully chosen tie, black patent leather shoes, and white stockings, as may be seen in the sketch on page 53.

Large children's parties are very frequent nowadays. Boys and girls watch a new film, shriek at the Fratellini's faces, and learn to dance. At the party given by the Comtesse Le Marois, Elizabeth de La Rochefoucauld was a pretty picture in the new dress from Guichard—of yellow tussur with fine drawn-work—shown on page 53. Another day, I admired the little daughters of the Comtesse Bernard de Ganay in simple white satin and chiffon dresses with classic bows on their shoulders, like the one at the right in the sketch on page 53. France Dubonnet is very careful not to spoil her best "Marindaz" dress, of white embroidered linen and old lace, and the tiny daughter of Madame François de Gournay is quite conscious of the freshness of her white linen frock from the Grande Maison de Blanc. (Both of these are to be seen in the same sketch on page 53.)

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YOUTH INSPIRED
its refreshing smartness . . .
and the thrilling AIRPLANE FEEL

As though the youth of America—smart, dashing, carefree youth—had asked Franklin for the *modern* car . . . so accurately has Franklin interpreted the trend of today. Combine the smartness of the Polo gathering with spirited performance that is unique in its *airplane feel*—and you have the car Franklin created for youth.

A motor car that has climaxed years of performance leadership by conquering America's major road records. Each record tells a dramatic story. Each record proves conclusively the advantages of the air-cooled Franklin. Small wonder that Aviation—as progressive and daring as Franklin—has generally adopted the air-cooled type of motor.

Faster, smoother, more comfortable and more thrilling—these are the advantages of the modern airplane—and these are the advantages the modern Franklin has over other cars. Try the airplane feel of the Franklin . . . . FRANKLIN AUTOMOBILE COMPANY, SYRACUSE, NEW YORK.

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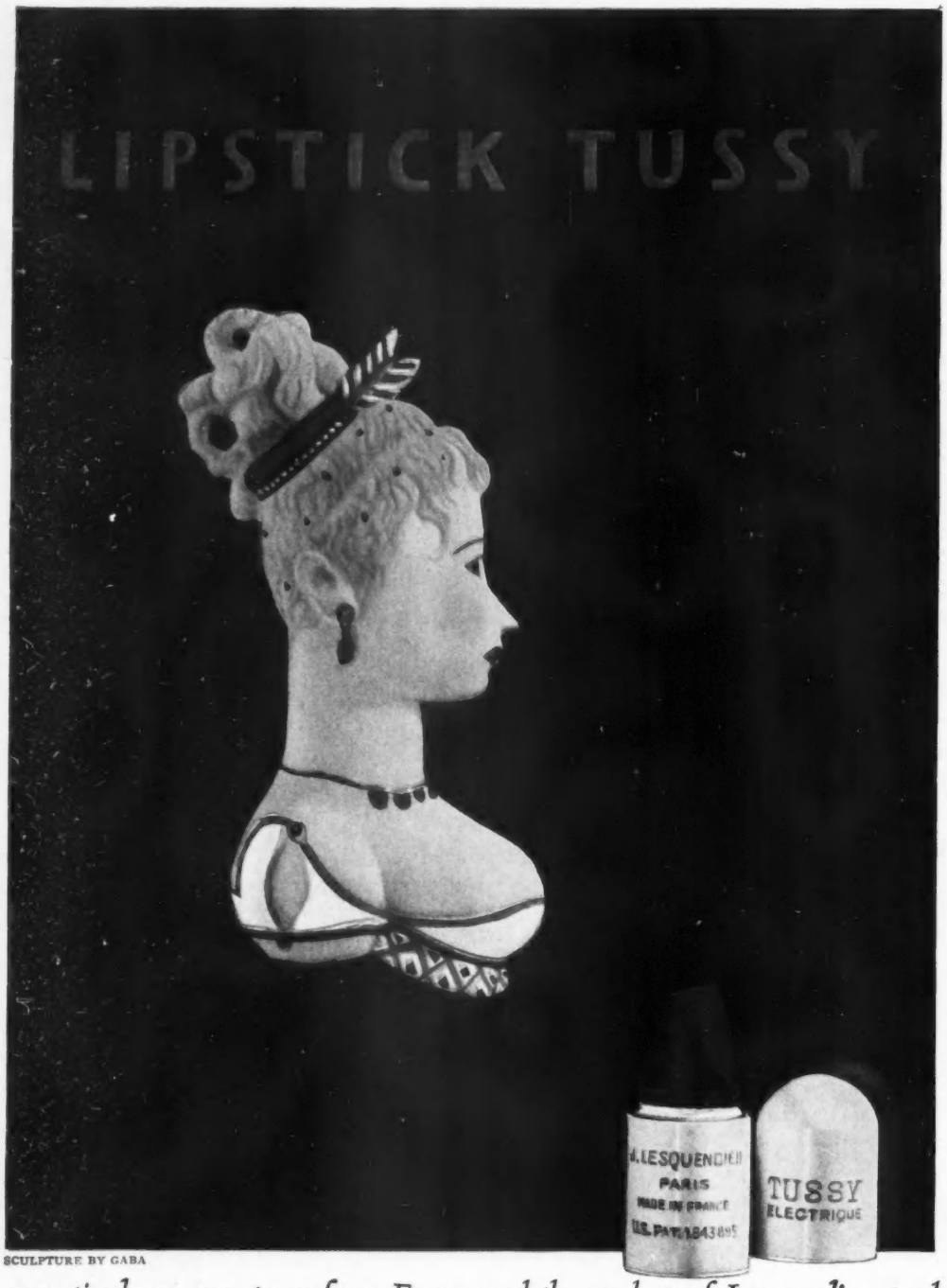
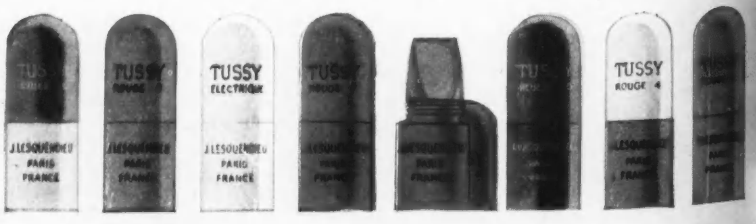
The One-Thirty, $2180 • • The One-Thirty-Five, $2485 • • The One-Thirty-Seven, $2775 • • Sedan prices f. o. b. factory



SCULPTURE BY GABA

FOR *generations the world's most perfect cosmetics have come to us from France, and the products of Lesquendieu stand supreme even in France* ⁂ *Lipstick Tussy is one of the finest creations of Lesquendieu. Its beautiful consistency and smoothness, delicate fragrance and lasting loveliness make it the perfect lipstick* ⁂ *In jewel-like containers of smartly colored galalithe, Lipstick Tussy comes in eight distinct shades, ranging from the deepest rose to the newest capucine colorings. And these lipsticks are sealed and packaged in France* ⁂ *Lipstick Tussy may be obtained at your favorite shop. Won't you let us send you the fascinating booklet on make-up, "Cosmetiques Lesquendieu"? Just write to Lesquendieu, Incorporated, 683 Fifth Avenue, New York.*

COSMETIQUES
LESQUENDIEU



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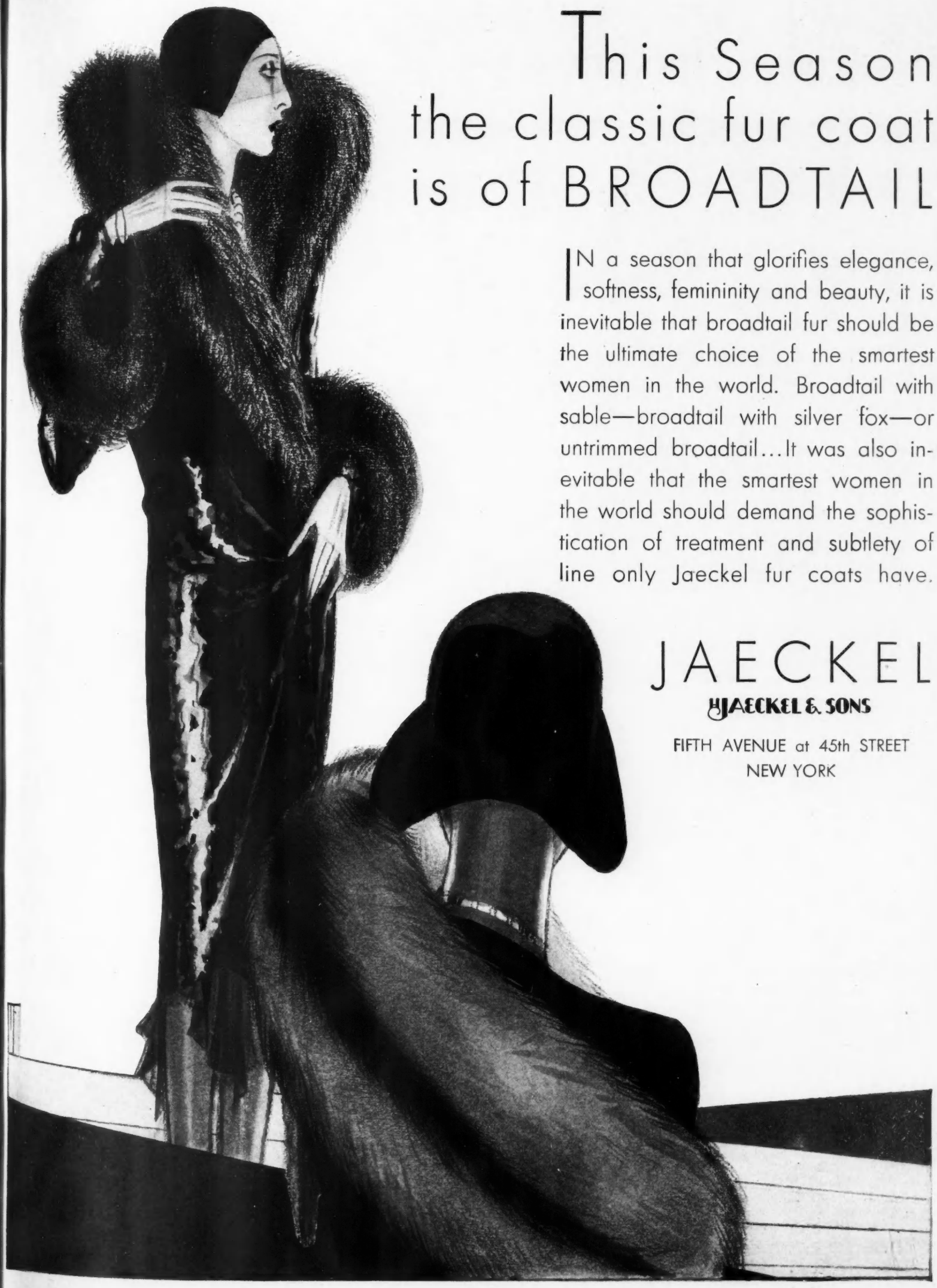

This Season the classic fur coat is of BROADTAIL

IN a season that glorifies elegance, softness, femininity and beauty, it is inevitable that broadtail fur should be the ultimate choice of the smartest women in the world. Broadtail with sable—broadtail with silver fox—or untrimmed broadtail... It was also inevitable that the smartest women in the world should demand the sophistication of treatment and subtlety of line only Jaeckel fur coats have.

JAECKEL

JAECKEL & SONS

FIFTH AVENUE at 45th STREET
NEW YORK

AGAIN THE UNIQUE AT PLUMMER'S

Each glass is painted in natural colors—a cunning little white Perch on the one illustrated—a Salmon Trout on another—a Carp on a third. No two alike—12 in a set—$48 a dozen—delivered anywhere in the United States.

THE Patrons of Plummer's will be delighted—but not surprised—to know that these exquisite Hock-Glasses are made "Exclusively" for us by one of the foremost glass-makers abroad.

We suggest them as a superb addition to the service of a lover of the field and stream.

But—whether chosen as a gift, or for your own service, they will carry the distinction of not being duplicated in America—except through Plummer's.

This House has five floors devoted to the creations of the makers of fine China and Glass.

Many special productions of Europe are confined to us "Exclusively"—unobtainable elsewhere in America.

Pleasant surprises await you if you've never visited Plummer's.

For the lover of Antiques we have a special floor.

For those who cannot call we have an efficient mail order service.

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IMPORTERS OF
Modern and Antique China and Glass
7 & 9 East 35th Street, New York
Near Fifth Avenue

NEW HAVEN, CONN.
954 Chapel Street

HARTFORD, CONN.
36 Pratt Street

BOOKS FOR SARAH ANNE

(Continued from page 81)

duced. Only a few books of lasting value appear each year. The others make pretty gifts, for they are lovely in their colour and their bindings, but the children pay no attention to them other than to look at the pictures, sample the text, and put them respectfully back into place. We should remember that children are true conservatives and will not easily accept the new or the untried. The eccentric, the abnormal, the quaint, the merely pretty, they reject as quickly as the more dreary of the classics, brown volumes like Miss Strickland's, the cramped print of which was sure indication of moral worth. Such books, in the words of our youngest daughter, "may be all right for one of those little girls with curls." She herself demands quick plot, simple language, convincing characterization, and real humour—in short, good literature.

It was to meet the requirements of such discriminating critics as this young lady that the Junior League, encouraged by Mrs. Sherman Haight, another mother of a small daughter, started the Junior Book Club, an idea that the Board of the National Association of Junior Leagues endorsed.

Beginning with the very small child, the Junior Book Club offers a book a month for three groups, pre-school, six to nine, nine to twelve, making its choice from among the best of the current books, frequently listing as alternatives good editions of classics or entirely new editions of forgotten treasures, along with a supplementary list of specialized reading. In this way, Sarah Anne, who we hope may belong, will be able to form her own library, and, perhaps, her highly efficient program may be relaxed for one afternoon a week to enable her to enjoy it, or even, and a modern mother shudders to think of anything so irregular, she may raise her shade ever so little and read in bed on a bright morning.

"Books, Mummy," says our eldest, "are all different. There are books that should be read aloud in a Daddy sort of voice, like the Pooh books, and there are poetry books that go best in a Mummy voice, and there are others that can't be read out loud at all. They belong just to me. They are so much me I can't even explain how I feel about them."

LYDIA CHAPIN KIRK

EARLY STARTS *in* QUEST *of* HEALTH

(Continued from page 114)

An exercise which teaches the child to breathe without hurry or haste is illustrated by the five figures at the bottom of page 114. From the starting position shown by the first figure, the child raises his arms horizontally, meanwhile standing on tiptoe, then simultaneously flexes the legs and raises the arms vertically. This exercise may be repeated several times each morning.

In all of these exercises, one should assist the child's progress little by little, taking care that he stay well within his limits of endurance and does not become fatigued.

BEAUTY FOR BABES

This physical training, very simple and very easy, permits the child to gain control of bodily balance and to develop rationally the different parts that compose the body, achieving that harmony of line and proportion that constitutes corporal beauty.

Gymnastics, however, are not the principal exercise for the child, as they are for the adult—the two aims are entirely different. The grown-up takes gymnastics as exercise, to retain suppleness and to avoid encroaching fat; for the busy man or woman, active gymnastics replace life in the fresh air. For children, the only gymnastics that are good are those that they take without fatigue, that teach them to breathe well, to stretch, or to relax completely different parts of their bodies, to keep their balance, and, in brief, to acquire suppleness and resistance.

The active exercise of children is play; it is there that they ought to give their greatest strength and to expend themselves without thinking. They should place their self-respect in their play, taking pride and pleasure in running more quickly, jumping farther, and throwing the ball more forcefully than their comrades.

Play, group play in particular, has a certain moral reaction, and a child who plays little or who plays badly is nearly always a child whose development is below normal.

It is indispensable, in the education of a child, to alternate the hours of study with hours of play. A walk can not in any way replace the healthful action of play, and children who study far from home and whose hours of recreation pass in comings and goings are certain to suffer unless more leisure for play is given them.

It is a sad fact to observe in our great cities, scores of children who no longer know how to play and to whom the games of baseball and hop-scotch are totally unknown. Nor is it wise to permit children to imitate the games of their elders, such as tennis, football, and rugby. Children's games have been the same since antiquity; the top, the skip-rope, the hoop, the ball are found in the frescoes of Pompeii. These games awake the dexterity of the child, they demand skill, they develop elegance of movements. It is enough to hear the cries of joy that children utter coming out of class; it is enough to see arriving at the seashore a vacation colony composed of pale little waifs, to understand the great influence of play, and of play in the open, on the growth of the child.

GYMNASTICS PLUS PLAY

The daily gymnastics, taken in the morning upon awakening, following the very simple advice given, do not supply the child's need of activity. They serve only to assist in acquiring better control of all the movements and in developing the respiratory function that controls all the others; but it is play that is the greatest factor in making the child a man of agility, health, and strength, or a woman of perfect poise, grace, and beauty.

The Grey Shadow of 35!

...Will it be nearer at the end of the summer?

Never does your hair need care more faithfully than in the Summer-time. Exposure to the burning sun—salt water—dust-laden air—too frequent shampooing—all tend to mar the lustrous beauty of your hair—coarsen its fine texture—bring The Grey Shadow ever nearer. Unless your hair has daily care all Summer, it is likely to grow dull and old.

Ogilvie Sisters, after years of study and experiment, have developed a group of scientific preparations to preserve the youth and beauty of the hair. For over twenty years, Ogilvie Sisters' reputation has been famous. Their tonics, shampoos, brushes and pomades have won the confidence of men and women everywhere.

If your hair is dry or oily—if it is falling badly—if you have dandruff—any of these forerunners of The Grey Shadow—there is an Ogilvie Sisters' Preparation to correct it.

Let Ogilvie Sisters tell you how to care for your hair before and after permanents—how to keep your scalp healthy and your hair soft, colorful and lustrous long after middle age. Ogilvie Sisters' preparations are on sale at leading department stores.

Ogilvie Sisters

HAIR AND SCALP SPECIALISTS
604 FIFTH AVENUE : NEW YORK CITY
SALONS: WASHINGTON
BIARRITZ AND PARIS

Be sure to ask or send for a copy of Ogilvie Sisters' interesting new booklet: Is Your Hair Youthful? It gives complete instructions for the correction of every hair ailment—for the care and beauty of the hair.

CATALINA'S

Divine Fall Creations

FRENCH SOLEILS

(Fur-Faced)

A soft, silky sheen (soleil) . . . with a contrasting facing of fur-felt . . . the fashionable combination now being featured in the smart shops of Paris . . . most becoming . . . gives a soft, attractive toning to the face . . . light, airy and flexible . . . in rich autumn tonings. At your favorite shop now.

Catalina Registered
CALIFORNIA
SPORTS HATS

Created in California by
CATALINA HATS, INC.
1061 MARKET STREET · SAN FRANCISCO
NEW YORK DISPLAY ROOM · 411 FIFTH AVENUE

THE COUNTRY CLUB

(Continued from page 77)

A new nine-hole course was recently laid out, making the Country Club a twenty-seven hole course. The appropriation for this was one hundred and seventy-five thousand dollars! *Sic venit gloria.*

Polo is no longer played at the club, (it may be found further afield in Myopia and at Governor Forbes's field in Westwood), but the facilities of the club are exceptionally diversified. Tennis reigns over a number of excellent courts, and two indoor courts are being constructed. The Country Club attracts performers of the same quality as those who play at Longwood. Two members of tennis royalty, Mrs. Wightman and Mrs. Nathaniel Niles, give a large part of their time to teaching the children tennis, and so draw the interest of the younger generation to the game of kings.

Golf has, of course, come into its own. Although Brookline is not one of the "heroic" courses, it has had the honour of being one of the few country clubs to have the American open professional, the open amateur, and the ladies' championships, all played over its courses.

Twice a year, the Eastern Dog Club holds its Puppy Show in what is called the Myopia Stable at the club. The surrounding counties turn out for this display of canine magnificence, and, under the dark rafters of the old stable, trainers, handlers, owners, and crowd mingle in a cheerful confusion punctuated by excited yappings.

WINTER SPORTS

Perhaps you have never seen the Country Club. Perhaps you make your first visit in January. It is early afternoon, and the air is charged with New England electricity. The sun, low at this time of year, lays long fingers of gilt light and blue shadow across the soft deep snow. The stinging, invigorating wind sifts through the trees and sends light showers of white on your head as you dash with your friends down the hill behind the club to the skating-rinks, laid out on the spread of a flooded brook. You see children in red berets, recently deposited from Miss Winsor's, shrieking down slides or sitting down on skis. Perhaps, you try a pair of their skis and sit down yourself with a charming impromptu suddenness. Or, perhaps, you can cling to your friends and at length reach the skating pond, where goings-on are going on. In the two little houses at the edge of the pond, people are toasting their toes before iron stoves or lacing up skate-boots. Hockey is being played on one rink, young girls and women are practising dance steps with studied ease, and infant skaters are taking their first tumbles on the outskirts.

If it is Saturday or Sunday, musical skating will be in progress, and, perhaps, if you are lucky, you may see the famous Theresa Weld Blanchard and Nathaniel Niles perform as they often do, here in their native haunts. Nearby, some captains of finance in tam-o'-shanters are "curling," with brooms and with utmost absorption. There are three curling rinks where stables used to be, and the curling teams and their annual bonspiels, which gather as many as two hundred teams, are famous.

After you have skated for a time, you go back to the club for tea or chocolate. There, you may find a group who have motored up from Hamilton —the Ayers and the Stewards and the Goodwins, perhaps. Perhaps you will meet Thornton Coolidge, and you must be wise enough not to ask him if he skates, for he is part of a famous ice-dancing team.

If you are staying at the club, you will go up to dress for the party that night. Country Club parties are among the best in Boston, and every girl wants her débutante party given there. Sometimes, they are for the débutantes, sometimes one of the older generation gives a party for her own friends, but there are parties of one sort or another at the Country Club all winter long, in the great room with the hunting frieze which is as good as a picture-book for those dancing by.

But, for a first visit to the Country Club, June is the best season, and the first race day the best day.

Strangely, it nearly always shines on race days! Brookline lies in a glow of green and gold light, its roads printed with a pattern of shadow. Suddenly, among the busily parking cars, is heard a coach horn, playing "Polly Put the Kettle on" (if the guard is good!). Around a curve sweeps a red-and-black coach with a crowd of ladies and men on top.

Groups of sportsmen are looking over the course before the races start. The jumps are not unusual, in so far as height goes, but some of them are tricky and have a treacherous drop coming up to the fence.

The paddock is popular, and a three-deep circle watches the lovely horses trembling with excitement. Inside the paddock, well-known horsemen are looking at the steeplechasers from close range. Mr. Henry Vaughan, Master of the Norfolk, is there, in his grey cut-away coat and topper. And, perhaps, Mr. Harry Worcester Smith and Mr. Ambrose Clark have come to add to the sporting flavour.

The talk is of the ladies' races in the morning—who won them, how, and in what time. There are always several entries for these races, and the winner bets heavily on her mount if he runs in the afternoon.

RACING, NOW AND THEN

These races are an institution—but an interrupted institution. Racing flourished in the old days and seemed on a solid footing, but, when the World War came, the Country Club meeting was given up. The task of reorganizing seemed so colossal that it was not attempted until recently, when three well-known sportsmen, Mr. Bayard Tuckerman, Mr. John Macomber, and Mr. Augustus Goodwin, founded the Eastern Horse Club, and the races are now brilliantly held under its auspices.

Although golf is now the first preoccupation of most of the members of the Country Club, there is a fine cooperation between golfers and horsemen. Whenever changes are to be made in the golf-course, the Greens Committee respects the ancient steeplechase tradition and leaves the old race-course untouched.

So, now, every year in June, the wheel of racing interest, with Boston for the hub, rolls toward the Country Club. Steeplechasers are shipped from other parts of the country, their owners follow them, and for the two days at Clyde Park and the one following at Mr. Macomber's horseman's paradise, "Raceland" in Framingham, homage is paid the great god Horse.

So much for the Country Club. And why should it be called other than The Country Club, when its was the first charter for a Country Club ever granted in the United States?

—N. H.

Every woman knows true feminine charm requires smooth, hair-free skin.

By a total lack of stubble, you can feel the difference between this and old ways.

A Unique New Discovery in Removing Arm or Leg Hair

Utterly Without Fostering Coarsened Re-growth

A new way that not only removes arm or leg hair instantly, but delays its reappearance remarkably.

A NEW way of removing arm and leg hair has been found that not only removes every vestige of hair instantly, but that banishes the stimulated hair growth thousands of women are charging to less modern ways. A way that not only removes hair but does not foster its reappearance! It is changing previous conceptions of cosmeticians about hair removing. Women are flocking to its use. The discovery of R. C. Lawry, noted beauty scientist, it is different from any other hair remover known.

These charming artists' models, Miss Evelyn Dehkes and Miss June May, agree that true feminine beauty and modern fashions require hair-free arms and legs. They are shown here with an admirer at a smart Eastern summer resort.

WHAT IT IS

It is a fine toilet creme, resembling a superior beauty clay in texture. You simply spread it on where hair is to be removed. Then rinse off with water. That is all. Every vestige of hair is gone; so completely that even by running your hand across the skin not the slightest trace of stubble can be felt.

And—the reappearance of that hair is delayed surprisingly.

When re-growth finally does come, it is utterly unlike the re-growth following old ways. You can feel the difference.

The skin is left soft as a child's. No skin roughness, no enlarged pores. You feel freer than probably ever before in your life of annoying hair growth.

WHERE TO OBTAIN

It is called NEET—a preparation long on the market, but recently changed in compounding to embody the new Lawry discovery.

It is on sale at practically all drug and department stores and in beauty parlors. In both $1 and 60c sizes. The $1 size contains 3 times the quantity of the 60c size.

Neet *Cream Hair Remover*

The actual design of the gloves, bag and scarf in this photograph will not be revealed until sometime in August

ARIS

Gloves by Chanel!

EVERY other month Chanel, famous French interpreter of modern fashions, will design exclusively for Aris a glove suitable for some one special occasion or costume requirement.

Each glove will bear the personal stamp of Chanel as well as the famous Aris mark — known the world over for quality and style originality in gloves.

Be sure to see Chanel's first models. They will delight you. Coincident with their presentation, sometime in August, in smart European shops—they will be shown in the following representative stores in this country:

New York, Saks & Co. Fifth Ave.
New York, B. Altman & Co.
New York, Franklin Simon & Co., Inc.
New York, Stewart & Co.,
Atlanta, M. Rich & Bros. Co.
Atlanta, C. F. Ursenbach Co.
Baltimore, Hochschild, Kohn & Co.
Boston, Wm. Filene's Sons Co.
Brooklyn, Abraham & Straus Inc.
Buffalo, L. L. Berger Inc.
Chicago, Carson, Pirie Scott & Co.
Chicago, Chas. A. Stevens & Bros.
Columbus, The F. & R. Lazarus & Co.
Cincinnati, The Smith Kasson Co.
Cleveland, The May Co.
Cleveland, The Higbee Co.
Cleveland, The Lindner Co.
Dallas, Neiman-Marcus Co.
Denver, The Denver Dry Goods Co.
Des Moines, Younker Brothers Inc.
Detroit, The J. L. Hudson Co.
Detroit, The Ernst Kern Co.
El Paso, Popular Dry Goods Co.
Houston, Harris-Hahlo Co.
Indianapolis, L. S. Ayres & Co.
Kansas City, Harzfeld's
Los Angeles, J. W. Robinson Co.
Los Angeles, The May Co.
Los Angeles, N. Y. Cloak & Suit House
Los Angeles, B'way Dept. Stores Inc.
Memphis, The John Gerber Co.
Milwaukee, Gimbel Bros.
Minneapolis, The Dayton Co.
Nashville, Weinberger's
Omaha, J. L. Brandeis Sons
Philadelphia, John Wanamaker
Philadelphia, B. F. Dewees
Philadelphia, Strawbridge & Clothier
Pittsburgh, Kaufman's
Pittsburgh, Joseph Horne Co.
Pittsburgh, Gimbel Bros.
Portland, Ore., Meier & Frank Co.
Portland, Ore., Chas. F. Berg
Rochester, N. Y., B. Forman Co.
San Francisco, O'Connor Moffat & Co.
St. Louis, Stix, Baer & Fuller Co.
Tulsa, Seidenbach's
Washington, Frank R. Jelleff Inc.
Washington, Woodward & Lothrop
Canada, The T. Eaton Co.
I. Magnin & Co.
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A POOL ON THE RIVIERA

(Continued from page 74)

on a sunny day, with the ledge of bricks and local river pebbles and a walk around the edge made of slabs of pinky yellow stone and large, square, rough tiles, forming a "non-skidding" surface for wet feet. The colours, in combination with the delicate pink of the villa and the greens reflected in the blue pool, give a unique effect.

The dressing-rooms for men and women are separated by a bar, decorated with frescoes by Nicolas de Molas, representing gods, goddesses, and little fishes disporting themselves in true Riviera fashion. Behind the bar is a kitchenette, and the furniture in bar and dressing-rooms is all of wicker. A very special feature is the real sand beach at the other end, with beach chairs, umbrellas, and giant ash-receivers to add to the comfort of bathers and spectators.

LONG ISLAND SWIMMING-POOLS

(Continued from page 75)

variety in out-of-door pools, it is interesting to make a tour of some of those on Long Island to see how attractive they are and how they are cleverly designed to fit into the landscape. Starting this tour of inspection at Syosset, there is the James A. Burden pool, which is rectangular in shape, following the design of the garden in which it is placed—a garden with lovely borders, near the house and entered by going down a few steps from the house level.

High up on the Deering Howe place, at Brookville, there is the loveliest swimming-pool imaginable, a view of which is shown in the lower photograph on page 75. From the courtyard of the house, there are steps that lead up two ways to a level about ten feet above, and covering this entire plateau is an enormous pool (one hundred and sixty by forty feet). Along each side are planted alleys of cedar-trees, which give a charmingly foreign atmosphere. At the far end, there is a pergola with yellow roses climbing around its columns, and there are six dressing-rooms—a wise scheme to eliminate trails of water through the house. At the opposite end of the pool, there are a stretch of fine white sand, a bright coloured beach umbrella, and cushions. In June, Mrs. Howe gave a delightful dance and had the pool flooded with a pale blue light.

There used to be a funny little duck pond in back of the Nelson Slater house, in Locust Valley, and this has suddenly blossomed into a most attractive swimming-pool. Looking down at it from the house, one might still think it was a natural pond, as the original oval shape and even a large flat rock that juts up out of the shallow end have been left. On close inspection, one discovers that it is all beautifully cemented and painted, and, with clear cold water pouring in from a natural stream, it is very tempting.

On the hill above the Oyster Bay harbour, the Nelson Doubledays have a charming little pool next to their tennis-court, which is shown on page 75. It is not an elaborate one—ornamented only by four fat pelicans, one on each side, and in each corner an old iron pot filled with pink geraniums. It is hard to think of any more pleasant pastime than playing tennis on that court in a bathing-suit, and, when the game is over, plunging in and splashing the smug pelicans.

Absolutely in keeping with the charm and simplicity of their house is the William Langley pool at Old Westbury. It is sunken into the lawn, halfway between the house and the tennis-court, and is shaded by large old trees. The edges are made of grey flagstone, and there is even a diving board. Most people are afraid to have diving boards, which often spoil the looks of the pool, but this one gives an added charm—and certainly adds to the fun!

SHEILA HARCOURT

THE HOME OF POLICHINEL

(Continued from page 67)

Let us forget that we are sad to-day. Surely, you love happiness, yourself—you, whose witch's snail-shell is as clean as a boat, with its fresh curtains and its feather bed bulging to the ceiling. Or do you find secret joy in turning up the red cards with the black? Vagabond—perhaps your charlatan's robe is not your only bond of kinship to the gipsy whose looks smell of copper and ferocity, whose fingers reach stealthily for silver coins and strangle helpless rabbits.

You are like a scarlet drop of blood, Rachel, against the white paint that covers the cakes and the freaks with the same sweet poison. Towards you, like incense, rise the mingled odours of the fair. Wrestlers, acrobats, clowns, flea trainers, astrologers work in your honour, and a thousand followers live subject to you, when you summon the phantoms of the future from the palms of their hands!

The June night beckons us with acacia-scented fingers.

But the fair is here. We must go. The wheel turns—who will be the lucky one? The painted car swings out in wide hyperbola—and you, Rachel, have but to close your eyes to encircle in a second the entire equator of destiny.

As for us poor mortals, even the shooting-gallery with its red egg dancing on a water-jet is a difficult paradise. If we aim true and make a bull's-eye, we will be photographed automatically. We gaze at the pictures of the skilful, who have been photographed automatically—"automatically," a dangerous adverb that must love Fate as Cleopatra did her serpent!

We can be photographed automatically.

We aim—fire—miss.

But Madame Rachel would win, if she took the rifle; she would be photographed automatically. For everything celebrates her glory—even this dust, which under the lights paints all faces in gold. When she wishes soft colours, there will be a storm. Rain will fall on all creatures—from the tiger to the egg-cup prize we win if the ball stops at our number—, and they will be as fresh as the dewy beauty of a young woman.

Madame Rachel, gazer into the future, our eyes are not keen enough to see the marvels that surround you!

RENÉ CREVEL

PAT AWAY THOSE TELL-TALE LINES

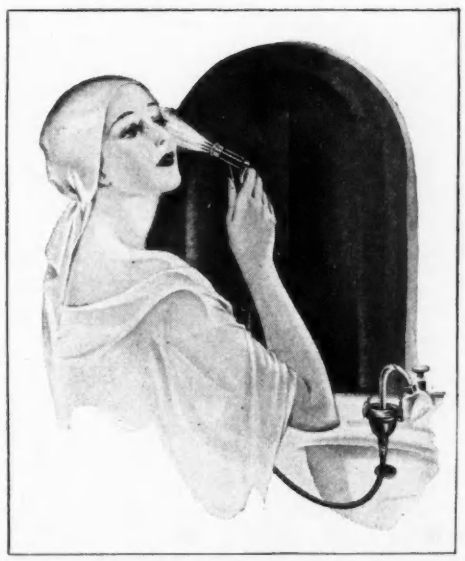
--pat back that firm young contour

Take a mirror in your hand and study your face carefully. Examine it for sagging lines and tiny wrinkles. Look closely at your eyes—your forehead—the corners of your mouth—the outline of your chin; your contour.

Now hold your head up to the cooling, rain-like shower from the Rhythmic Water Patter. Feel the tingling stimulation that each drop affords as it plays upon your eyes; your mouth; your chin. Note the tonic, refreshing coolness of the water—its soothing effect upon the tired nerves and muscles.

The Rhythmic Water Patter erases lines and wrinkles—builds up firm contours—by stimulating circulation; nourishing the tissues from within.

As each drop strikes a tiny cell, that cell is stimulated. Under a magnifying glass you could see it thriving—the cell walls becoming firm and young—fed by a new supply of fresh, life-giving blood.



Pat-pat-pat comes the water from the Rhythmic Water Patter—each drop timed to the actual interval between rain-drops.

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The Rhythmic Water Patter never over-stimulates. Gentle as an April shower—each drop falling with the soft, measured rhythm of rain—the Rhythmic Water Patter affords a massage infinitely light and skillful—beneficial even to the delicate structure of the eyes.

Use the Rhythmic Water Patter regularly for a week and note the improvement in your eyes—their clarity and brightness. Feel the delightful smoothness of your skin. See your contour regaining all its lovely youthful firmness.

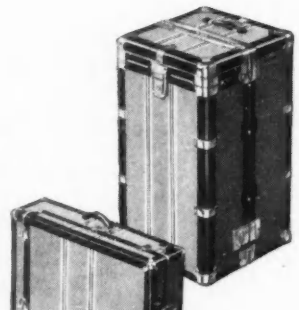
The Margot Landberg Rhythmic Water Patter, rubber cap and two exquisite creams—all packed in a delightful silver box—are on sale at leading department stores. If your favorite store does not carry it, write direct to Margot Landberg. Be certain, though, to request a copy of her interesting booklet, "A New Gateway to Lasting Beauty."

AFTER ALL LUGGAGE IS PART OF THE PICTURE ...ISN'T IT?

IF you're going away...traveling with lovely old fashioned luggage isn't always as comfortable as you would have it. It's surprising how much nicer it is to take along a modern good-looking Hartmann. So much more convenient...more practical, too.

Gay, colorful...extraordinarily well-built...you'll find Hartmann Travel Things in every size and model you could ask for.

See, for example, the Hartmann Matched Groups...dashing "luggagy" looking affairs in smart tan canvas grain Ducord, with regimental stripings. From small hat boxes to double extra-size wardrobe trunks.



HARTMANN
Trunks

Hartmann Trunk Co., Racine, Wis.

Priced $27.50 to $225

REVIEW *of the* AMERICAN MODE

(Continued from page 68)

less expensive furs, such as lapin, both in beige and brown, dyed mole, shaved lamb, and beaver, and the linings will be of woollen to match the dress.

For the more formal type of ensemble, the Paquin coat in seven-eighths length, with a dress to match, will be especially good. The important point about this is that with the hem of the dress showing, it has to match the coat, otherwise it looks all wrong. Wraps on this order are usually heavily furred and have many intricate overlapping piecings. At the lower right on page 69 is pictured a costume of this type, of warm dark-brown woollen bordered with blue fox, and the blouse is in blue fox colour, which is both new and smart.

IN THE EVENING

Three excellent examples of the runabout frock to wear under a fur coat are shown on page 70. The fabrics, Lyons velvet, crêpe marocain, and black satin, are representative of the steadily increasing note of elegance in the mode.

Evening wraps this winter will generally be in either the seven-eighths or three-quarters length, which is best adapted to the uneven evening hem-line. The short evening wraps, which have been so smart during the summer, are not practical for wear after early autumn.

For evening, length of line can not be overemphasized, for, while the shortest daytime dress is at least four inches below the knee, evening gowns often trail on the ground at the back or sides. However, there are some dresses to be seen with a straight or only slightly uneven hem-line, and these to be smart are at least five or six inches below the knee, a very different length from the old chemise dress. One of these dresses is shown in the middle of page 71.

Black panne velvet is one of the most popular materials for evening in America. In the frock shown at the right on page 71, it is used effectively, moulding the body to a point well below the hips, with fulness and length extending below this point.

BLACK WOOLLEN LEADS

Just as the jacket suit is the outstanding type of costume this autumn, so is black woollen, of the tweed variety, the outstanding fabric. The surprising part of this is its use for town suits of a rather formal nature. One of these suits is shown at the right on page 68, collared with wolf in a pale beige tone and with a soft satin blouse in the same creamy-beige. This is certainly not the old use of tweed either in line or in feeling. On page 69, at the upper right, is another suit of heavy black basket-weave tweed with a blouse and scarf of pink-and-black plaid taffeta. The rounded edges of the jacket and the narrow bands of Persian lamb used as trimming are to be noted. This use of Persian lamb gives undoubted chic and sophistication to suits, and the combination of lamb and black tweed was first seen last year and was shown in the October 27, 1929 issue of Vogue.

Broadcloth in a soft and not too lustrous form is a fabric that will be used for ensembles and suits, and all of the tweeds—plain, diagonal, and small checks—will still be prominent. The French couturiers are showing jerseys of every conceivable weave, many of them with horizontal stripes, and they will doubtless be popular here this season.

THE REVIVAL OF SATIN

Satin has come into its own once more and is very good for blouses and runabout dresses, like those pictured on pages 69 and 70. Lamé is also being used for the blouses of the more elaborate suits. An American manufacturer, sensing the need of what may be described as the Sunday night costume, has used dull silver or gold lamé most effectively for informally formal frocks with simple lines, accompanied by jackets of the same material.

Printed velvets in small patterns on dark backgrounds will be used for fur-trimmed jacket suits, ensembles, bridge dresses, and, occasionally, for evening.

Among the evening fabrics, there is jersey tulle, a limp, dull, silky net, in which one smart wholesaler is very interested. This is smartest in black or in bright colours, like the orange dress shown at the left on page 71, as it loses its cachet when used in pale pink, for example. Panne velvet is especially effective in black, cream, ivory, and champagne.

That loveliest of materials, chiffon lamé, has returned to the mode and, like the Chéruit dress of red chiffon lamé shown on page 47 of the July 20 issue, it will be best in vivid colours, patterned in gold or silver.

At the other end of the scale are the flat crêpes, which Augustabernard has used with such success and which have made pastel shades popular. Pale pink and pale blue are two of the most becoming of these, but it might be advised in this case to wear whichever shade is the most flattering.

As for colours, the American market follows the trend of Vogue's Paris predictions, with black predominating. Very deep tête de nègre is new and distinguished, and brown is used with either red or yellow and is important for accessories, such as shoes and hats. Bottle-green and a very dark pure green almost like spinach are excellent, and so are the currant-reds, both dark and light.

FURS FOR 1929

Both long-haired and flat furs are used with equal success, and, of the long-haired furs, blue fox is the smartest. The light creamy beige furs such as wolf, lynx, kit fox, and dyed fox will all be popular. A new shade of fox called rose-beige, combining two tones of beige with the lighter one on the surface and predominating, will also be seen. Racoon in a dark, soft quality resembling fisher will be used for sports and semisports costumes, like the one shown in the middle at the bottom of page 69. Some marten will also be seen on rather more formal costumes. Flat furs, and, in particular, Persian lamb, shaved lamb, lapin, beaver, nutria, and galiak are handled in such a way as to give a formal note to tweed costumes, often being used as narrow borders. Two examples of this are shown, one at the left on page 68 and the other at the left in the upper sketch on page 69.

The Very Revealing Mode, *and...*

"SUNKIST"
TRADE MARK

The *Backless* BODICETTE
part stepin.

The well-dressed woman meets the fashion requirements by wearing this model. It is the ideal foundation garment for the revealing fashion lines with its high bust, confined waist and graceful hip-line. Made of silk brocade with lace bust, it is part stepin which assures a perfect fit. In *all odd and even* sizes. At all leading shops, the model above No. 4266 $10. The same model with treco bust No. 7836 $5.

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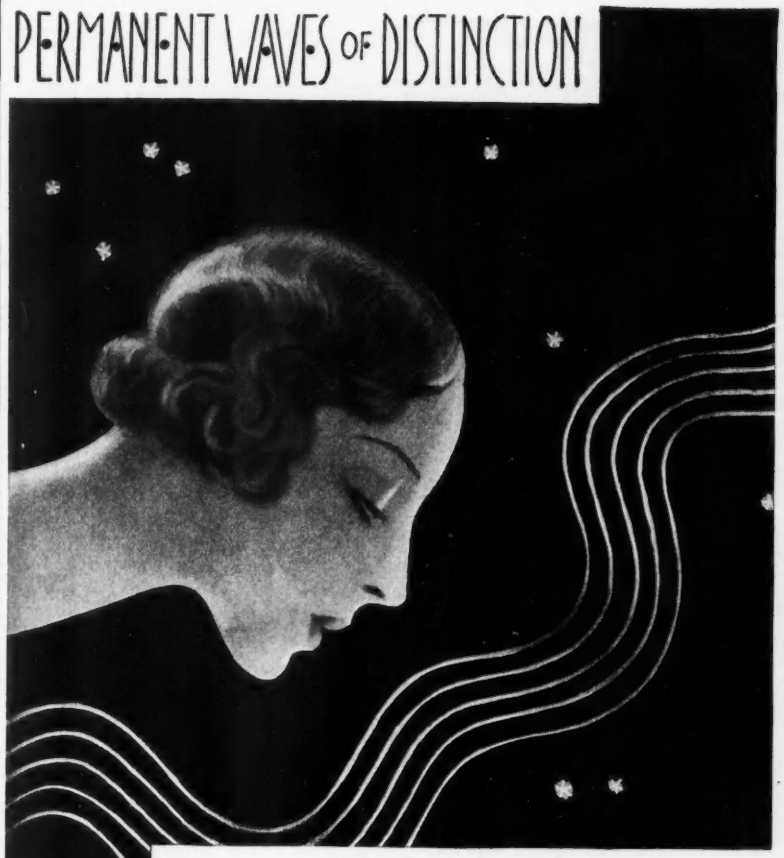

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There's no longer the slightest need of feeling ashamed of your freckles, as Othine—double strength—is guaranteed to remove these homely spots.

Simply get an ounce of Othine from any drug or department store and apply a little of it night and morning and you should soon see that even the worst of freckles have begun to disappear, while the lighter ones have vanished entirely. It is seldom that more than an ounce is needed to completely clear the skin and gain a beautiful, clear complexion.

Be sure to ask for the double-strength Othine, as this is sold under guarantee of money back if it fails to remove freckles.

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New York

THE ENGLISH CHILD'S CLOTHES

(Continued from page 65)

education rather than just to stuff learning into them. Miss Faunce's, in Queen's Gardens, London, where my little girl goes, is typical. The children go at six years and stay until sixteen or seventeen, when they will go to Paris and to Rome or Dresden, or to all three. In Paris, they go to Ozannes, to Clair Bois, Versailles, or to Le Lierre, at Neuilly. Almost all of the débutantes have been to one or another of these schools, and, if they have not, it means a much lonelier life when "out." It is far more fun beginning grown-up life with the girls you knew so well at school. A pleasant alternative to school on the Continent is to be taken by some noted governess (such as Miss Le Strange) to Rome, Munich, Dresden, and Vienna for so many months at each.

GIRLS' SCHOOLS

For the parents who take education very seriously and are ambitious for their girls, there are—as an alternative to private schools—the bigger girls' schools in London, such as Saint Paul's the Frances Holland, or the Norland Schools. And there are boarding-schools as another alternative—Heathfield at Ascot, the best known, I suppose; Saint George's at Ascot; rich Saint Monica's at Burgh Heath; popular Westonburt in Gloucestershire, formerly the home of Sir George Holford, where he grew marvellous orchids and rhododendrons.

The little girls' clothes are less standardized than the boys', but they are just as simple as possible. Nannies make a large number of clothes at home, from babyhood up to advanced school age. Little Lady Mary Cambridge, the Queen's grandniece, for instance, has hers nannie-made—even the Fairy Queen frock she wore at the recent great charity matinée. (Such matinées make an occasional break in the children's lives. Special clothes are needed for them, but the break is minimized as much as possible, the children being trained by their own dancing mistresses at their usual classes. And the dress worn is used as one of the couple of fancy dresses needed each year for the winter holiday parties.)

SHOPS FOR LITTLE GIRLS

The list of little girls' dress shops is, perhaps, wider than the boys', but still limited, because the clothes must be simple and practical. Too much fuss and too much frilliness are ruled out, as are all rich materials. Fortnum and Mason is the chosen shop for sports clothes, at any age. Here, in this exceedingly English shop, you pass through the food department and the flower department up to the sports clothes floor, where are collected in one department all that a child can need. There are tweed or hopsack coats, very plain, just stitched and half-belted or unbelted, whether of summer or of winter weights, and, with them, light felt or tweed stitched hats to match, according to the season. And, according to the season, there are tweed skirts to go with them, or there are jersey skirts or tussur skirts. And, again according to season, there are woven or spun-silk or silk-and-wool plain or patterned jumpers, with their cardigans woven to match and the socks and stockings woven in something of the same pattern. Here, you get sports belts to go over the jumpers, brogue shoes and other shoes to go over the stockings. You could take your child in, dressed in her petticoat, and take her out, completely dressed for all morning and all "sports" occasions.

Then, there is Wendy, a very charming dress shop in Mayfair, run by Lady Muriel Willoughby. Here, nearly all of the little girls of Mayfair come for cotton and linen and chintz summer clothes—dresses short and long—and coats, sunbonnets, and hats. They come here for their town coats and the dresses that go under them, for their dresses and the jackets that are designed to match them, for all the gay (but always very simple) wear of the nursery child and the schoolgirl.

Barri, in Bond Street, has children's clothes that are really excellent, and so has Madeline Keyes, in Ebury Street. Edmonds Orr in Duke Street, north of Oxford Street, is an almost royal shop for babies and has, also, delightful dresses for growing girls. Debenham and Freebody's is a big shop that has a good children's department; you take your children there from the time when they are toddlers till they are schoolgirls. Taylour-Smith is a shop noted for its frilly party frocks, such as children need for Christmas holidays.

The list is not long, because mothers are conservative. Children's fashions change slowly, their wants are simple, and these shops have for long understood exactly what are children's colours and what are not, what are schoolgirls' materials, and just where what is slightly amusing in dress turns into undesirable fussiness.

HOLIDAY TIME

It is chiefly at holiday time in winter that party frocks have to be thought of. The children's lives are so regular, so entirely ruled by routine, that, in term time, a few friends to tea or parties on Saturday are the chief diversion. And most children whose parents have a place in the country pass their whole holidays there. This is particularly true in Scotland, in the autumn. The others go then to the sea. English children do not travel much: to the South of France at Easter, perhaps, if the grandparents have a house there, but not otherwise. Nannie and the family go off for the holidays and sometimes a tutor accompanies them, as the boys get older, if the parents are keen on games for their boys. The girls spend their time with their brothers, "messing about," riding, playing games, struggling with holiday tasks. Cricket and rounders are the games of the summer; squash, if the house has a squash court; lawn tennis, if the children are old enough; fives, if the parents don't mind having the windows broken. There is golf, if the boys care for it, but most of them can not be bothered. Some few preparatory schools play golf (Summerfields does, for instance), but hardly any of the public schools. At Stowe, the boys play, but Stowe is a school apart. The boys go out hunting there, if the parents like, an idea that would seem almost Bolshevik to the older public schools!

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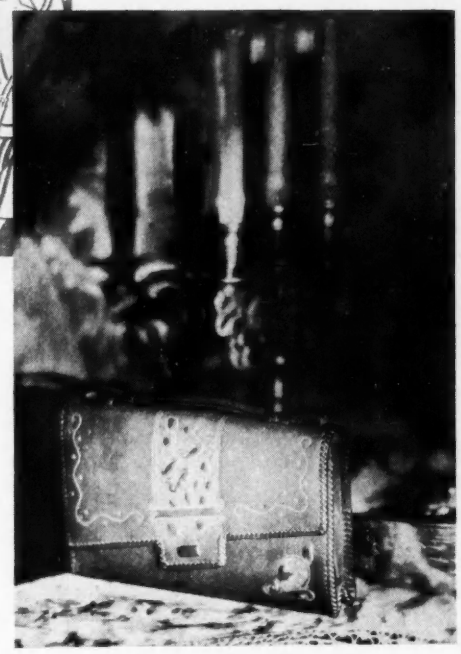

IF you thrill to the touch of leather soft and pliable as fabric . . . if you respond to the art of the master craftsman . . . if you delight in the possession of accessories always in good taste . . . the bag of the month by Cordova holds a rare treat for you. This and many other beautiful Cordova creations are displayed in the better stores. The Cordova mark of quality identifies the genuine in hand tooled, hand wrought leatherware. See them . . . and write for literature picturing and describing many other designs as lovely and distinctive.

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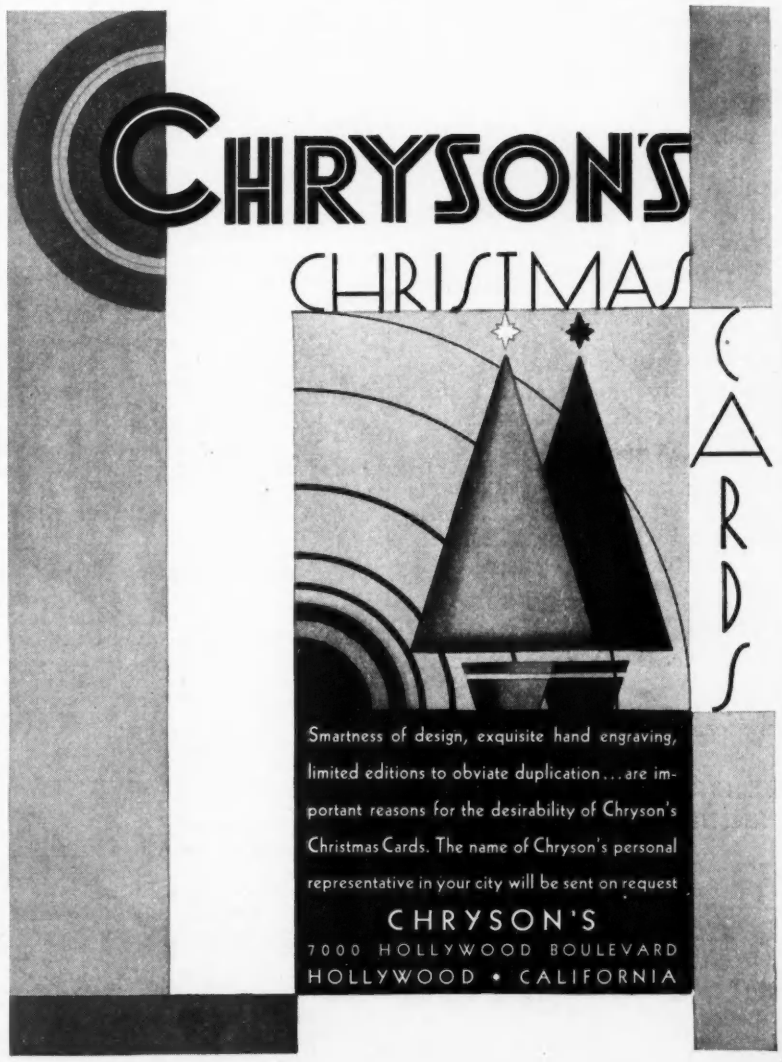

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PARIS FASHIONS

(Continued from page 58)

or returning to that. We aren't going back to anything, we are going forward. The new dresses will not be similar to the before-the-War dresses. They will be something not yet seen. Fashion is a progression. When conditions and life in general become identical with some past epoch, then fashions may go backwards, but not before. That's why the new dresses won't be Empire or Directoire; they will be 1930.

FASHIONS IN GLOVES

As the waist-line goes higher, gloves for day wear grow longer, even to fourteen and twenty inches. The smartest gloves for evening are much shorter. They come to about two inches above the wrist, where the lovely new bracelets are worn. (One huge priceless bracelet is now much smarter than innumerable "service stripes." The effect is very lovely). All gloves are worn wrinkled at the wrist, even if they do almost reach to the elbow. Pale flesh, pale pink, cream, beige, and white are all in the mode now. Suède and antelope, of course, are the best, even when the gloves are white.

A few very smart women have worn black gloves in the evening, but their wearers must have astounding chic to keep them from being of the same epoch as beauty patches and dog-collars.

In Paris, the smart head is now definitely undergoing a change. Hair is longer, and the general appearance of the head is softer. There can be no doubt—the boyish bob is finished. The small head is still at a premium, but it has softer waves, and, now and then, a suspicion of ringlets like those at the back of a child's head. A few of the vanguard are letting their hair grow longer at the sides or at the back. It is then curled or turned up, frequently behind the ears to the back. This is a new and beautiful line.

There is a change in make-up, too. It is not so hard, and, as it is much more carefully put on, the general effect is very natural. This is true despite the use of the new blue, mauve, and green luminous make-up about which Vogue spoke in the May 25 number. Light eyes are peculiarly lovely with an eye shadow of a very translucid emerald-green. Elizabeth Arden has such a product, and Antoine has a new blue-green eye shadow—and, what is even better, a mascara to match. This does not mean that women are wandering about looking like wild Medusas, but that, frequently, in the evening, you meet a friend who seems to be lovelier than ever, whose eyes have a new beauty and softness, and then, if you look very closely, you see that this is due to those new blue, mauve, and green shades. These colours blend beautifully with a tan complexion, whether due to the sun, a lamp, a box, or a bottle. There is nothing to be said—the deep-dyed red nails are on the increase—the redder the better!

SMART FABRICS

In the earlier part of the season, flower-printed chiffon dresses did not look quite so beautiful as they have in other years. In town, on cool nights, they seemed less elegant and a bit out of place. Now, with warmer nights and parties that are given under the trees, they have come into their own again. Baronne James de Rothschild wears the lovely grey-and-rose hydrangea print from Lelong. At the same time have come some of the first forerunners of one of the best fashion points that will be with us this autumn—the supple lamé printed dresses. Louiseboulanger and Patou have already made lovely dresses of this sort, and Vogue showed them in the Forecast issue. Supple brocades and lamé fabrics have seemed old and dowdy in recent years, but now the designs and the colours are so young that they are coming back into their own. Printed fabrics with metal threads, such as the black-and-white marquisette with long silver lilies-of-the-valley, from Lelong, which Princesse Guy de Faucigny-Lucinge is wearing, are very lovely. Lamé fabrics that were rigid by their very character made any dress that was made of them an important dress. Such dresses are just as good as ever, but, of course, they are the dresses that are the least worn in any wardrobe.

Fashion is bound to end by being pretty, when winter hats with brims appear and when evening hats for semiformal wear look young and appropriate and when it begins to take interest in the shoulders. The shoulder capes and berthas, which Chanel has made so beautifully, are very important. The wider shoulder-straps that Louiseboulanger likes and the little Lanvin cape-bertha are all part of the same thing. At the Ballets Russes, the Marchesa Paola Medici wore just such a transparent black bertha which, though covering the shoulders, did not hide them.

SCARFS, PRESENT AND FUTURE

Evening scarfs have lost none of their popularity and none of their chic. They are softer and, in general, are more complicated in shape and cut. They are worn in every imaginable way—tied under the arm, over one shoulder, falling to the back, twisted about the neck, worn like a throat band, or trailing down the back. Lamé, chiffon, crêpes, tulle lace, even pailletted and beaded fabrics, are all used. Generally, they harmonize with the dress, though a vivid contrast can be a very chic accent if worn with authority.

For daytime, on coats, many scarfs tie under the chin. Louiseboulanger knew what she was doing when she first showed soft silk scarfs with fur coats. Then, they were the exception; now, they will soon be the rule. The black breitschwantz three-quarters coat shown on page 59, from Henri Vergne, has a lovely soft foulard scarf. Watch for cape cuts, berthas and fichus, and scarf effects in general this autumn, throughout the entire mode.

Jewellery is no longer worn in long, dangling strands. Necklaces and strands of pearls, emeralds, rubies, and semiprecious stones are worn in such close, graduated, and twisted strands that they seem to cluster about the neck. A long string of even the most beautiful pearls looks poor, skimpy, and old fashioned to-day, and twisted strands are less smart now.

Some of the newest jewellery at the exhibition held at the Musée Galliéra has this closer-to-the-neck line. Mrs. Cole Porter wears her lovely pearls in four strands, close about the neck, and Mrs. Alfred Fabre-Luce, at the Ballets Russes, wore in the same manner a charming little flat diamond chain with an emerald *pendentif* hung at the side.

Semiprecious jewellery has a brilliant future, while artificial jewellery is on the wane. The secret of smart semiprecious jewellery is that, when diamonds are used, they must be real.

(Continued on page 130)

sharp changes due in autumn chic

The mode is becoming more feminine, with softer, more becoming lines. ● The silhouette has changed altogether! ● Skirts are longer. ● Waists are higher. ● Some smart women are letting their hair grow out and wearing it in a soft *chignon* at the nape of the neck. ● Gloves are worn more and more in the evening, and always longer in the daytime and slightly wrinkled at the wrist. ● Make-up is more delicately applied, and less obvious. ● How different is this autumn's chic from last! Every day come more reports from Paris on the autumn mode. Some good . . . some fads . . . some will never be "taken up" at all. So fashion strides ahead. Even wrong shoes or accessories can ruin the effect of your entire fall wardrobe! *Are you keeping up?* As you plan your fall clothes, are you considering all the important fashion notes? Let Vogue help you choose your wardrobe this fall . . . economically, and above all successfully! ● In every issue, Vogue reports every smart tendency of the mode . . . in lines, colours, and fabrics. Why not have Vogue's guidance and fortnightly fashion reports for the next two years . . . at less than 2 cents a day? Rather a small price to pay for chic! Sign that coupon today, and start the fall right!

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PARIS FASHIONS

(Continued from page 128)

But artificial jewellery has influenced real jewels, so that stones are often mixed in necklaces, even when they are real. Mrs. Reredon Havemeyer is wearing her marvellous emeralds in two strings, one strand with an onyx-and-diamond ornament high on the right side, and the other strand with a similar ornament low on the left side. Now and then, a very smart woman is seen who has mixed her emeralds and rubies and pearls with some onyx to harmonize with a crêpe de Chine dress printed in black, red, green, and white.

The huge brooches that used to be worn at the hips in the evening are being changed, by those smart women who live in advance of their sisters, into bracelets. One of the loveliest of these is Lady Mendl's bracelet, which has a huge decorative flower made of cabochon emeralds held to the arm by open links of rivière diamonds.

Now and then, in the evening, earrings hang from ears of heads that are generally considered smart, but it always seems as if no smartness would be lost if the earrings were removed. In the daytime, the new hats, such as illustrated on pages 56 and 57, frequently call for simple pearls.

BAGS FOR ALL HOURS

Cartier has made some beautiful bags for Lady Mendl, with fabrics that she brought back from her Palermo trip. The fastenings are jewels in themselves: one, a basket of flowers with rubies and diamonds, emeralds and sapphires, and another of pale green jade. These marvellous evening bags with jewelled frames and ornaments, made of beautiful antique fabrics—Gothic and Renaissance brocades and velvets or Persian silks and heavy damasks—can not be carried with simple evening dresses.

With simpler dresses, much simpler bags are carried, of which the newest are of crêpe de Chine, satin, velvet, and faille in blond shades, in black, or in colours that harmonize with the dress. In fact, using the same fabric as the dress for a bag is still an excellent fashion point. These bags have either invisible or very simple fastenings, even though the fastenings may be of semiprecious or real jewels. No one goes out without an evening bag. There are too many things to be carried. There is the vanity-case that, nowadays, because it is such a work of art, has its chamois case of which no one is ashamed, and there is the plain chiffon handkerchief twelve and fourteen inches square, as the chiffon or lace handkerchief tied to the wrist is much less good. This is because the dresses themselves are so much softer and have so much movement that a floating end tied to the wrist seems like painting the lily—one flying tab too many, as though a panel had ripped off the dress and been tied to the wrist in order not to be forgotten and lost.

The elements of a chic appearance are often of the simplest. Madame Eloui Bey, the other night at the Ballets Russes, was very lovely in a black velvet furless evening wrap on which she wore three huge, flat, natural-appearing artificial pink roses in a vertical row on the left shoulder.

These flowers that look natural—that are only slightly decorative symbols of natural flowers—have come definitely into the evening mode. Louiseboulanger and Chéruit are responsible for this. They are not made of the fabric of the dress. They do not look as if they grew out of the dress—a characteristic that was essential a while ago. They grow in some magic garden where they are cut and then brought to the dress. When great creators and smart women agree to pin decoration onto dresses, you can rest secure that there is a real affection for feminine clothes. Flowers and trains are truly feminine. The course of true love never did run smooth; so, though dresses with trailing ends have appealed to a great many smart women, unless they have been very careful where they wore them, there have been most unhappy results. Many a dress has gone flying back to its maker for an entire new skirt, because the trailing ends had been walked on by careless feet (sometimes the owner's own). Yet, the line of these trailing dresses is too lovely to go out of fashion because of these little disasters. Such dresses will continue to be worn with éclat at the proper time and in the proper place.

Evening slippers are very simple—the *bottiers* may show many novelties, but they are not worn by those who know. They are pumps and sandals, but these are always without a vertical strap, which will soon be *démodé*. Several straps may meet at a central point at the top of the instep, but they all come forward at an angle from the side of the slipper, never up the front. Slippers are made of the same material as the dress, even when the material is patterned, but these are really good when heavy taffetas, failles, and moires are used. Crêpe de Chine is still better than satin for evening slippers. The newest slippers of this type combine two materials, as shown on page 58. They may be in black, in champagne-beige, or in a colour to match the dress. Slippers of vivid colour are seen, but they take a good deal of wearing. To wear a bright coloured slipper, the colour must be right and the foot and leg very beautiful. Now and then, with a white or a black dress, slippers of a deep bright red are worn; or, dull blue-green slippers are worn as a complement to jade or turquoise jewellery. Slippers of a blue that is lighter than navy-blue were worn with a dull white satin dress, the scarf of which was lined with blue crêpe. But these are successful exceptions. The use of silver and gold leather is smart for extremely narrow bands and pipings.

THE COLOURS OF THE MODE

We hear a lot about beige and see a great deal of beige, but it isn't a simple beige any more—it's a grège, or a chamois-beige, or rosy beige, or a fawn-beige. We hear about new colours, and then we see a woman in black-and-white, or in black with a touch of colour, such as the suit with a pink blouse that Mrs. Reginald Fellowes wore at Chanel's while shopping with her very beautiful daughter, for whom the Princesse de Polignac just gave a coming-out party. We see plain black, and immediately it is as plain as day that black is as chic as ever. Mrs. Syrie Maugham in her black tulle dress from Molyneux and the Countess André de Robilant in the black lily tulle dress from Patou were both eloquent proofs of this fact.

At Chantilly, the day of the French Derby, black and white predominated. The Princesse Amédée de Broglie was in black and white: her black hat trimmed with white velvet ribbon, her coat black, and her dress a black-and-white polka-dot (remember that Vogue said that polka-dots were not dead in Paris). The Baronne Henri de Rothschild was also in black and white, with a black coat, ermine trim-

(Continued on page 131)

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PARIS FASHIONS

(Continued from page 130)

med, over a white dress. Women in black and white have been wearing black-and-white shoes here in town. Some were smart, and some weren't. This black-and-white wave ought to carry over into autumn with a vengeance, for both day and evening. The little silk suits in black-and-white dotted materials are very chic for town. Black-and-white hats and accessories are seen, and, of course, with proper make-up, are becoming.

At the Ritz, lunching in the court, printed ensembles are very much to the fore—in lovely colour combinations—deep green and white, nasturtium, black and white, brown, red, orange, yellow, beige, and cream are used in every imaginable combination for many smart prints. The coats of these printed ensembles are mostly three-quarters length, while the sleeves of the dresses, when it is hot, are conspicuous by their absence. Everywhere, you see women lunching with bare arms—comfort is at a premium. The Reboux hat called "Lady Abdy," shown in Vogue, appeared in several versions; it is a very popular hat with smart women.

Navy-blue is good this summer—navy-blue shoes, bags, hats, coats, and dresses. Blues and greens seem to the fore, in the evening.

Madame Letellier wore a very simple green velvet evening wrap trimmed with sable to the Horowitz concert, and the night Dickie Gordon sang La Tosca at the Opéra Comique, one of the most beautiful wraps was a cape of a deep wine-fawn velvet with a simple collar of natural kolinsky.

Beige and blond velvet coats also have their active and beautiful partisans in Madame de Gainza, Madame Dubonnet, and the Vicomtesse de Noailles.

NEW MILLINERY NOTES

Madame Agnès has shown, earlier than ever, a collection of winter hats for the buyers that is characterized by the use of fabrics—soft velvets, satins, tweeds, and jerseys. She continues to use fur incrustations, and this year has a novelty in pie-shaped incrustations of breitschwantz set into the wide brim of a black felt hat. This permits the brim to fall in soft folds about the sides and the back of the neck and in no way interferes with the fur collar. (This hat is illustrated on page 57.) Agnès encrusts velvet ribbon onto felt in bands that generally end in a bow. This seems new and very smart. She likes to combine materials, just as she likes to combine colours, such as a black felt and a dull orange taupé; white angora wool and black felt; and red felt and black velvet. She continues her ear-flap hats. They can be worn tied, like an aviator's cap, under the chin, or the tabs can be brought up to fasten around the crown. These undercaps are of fur, intended for winter sports or motoring in the open air, and over them can be worn for town a black felt hat with a brim that has cut-out portions in the crown. There are jersey hats with the aviator cut that have scarfs that tie under the chin, some attached and some not, and there are the lovely tweed hats and scarfs made of Meyer's fabrics with woven borders—Madame Agnès calls them tweed ribbons. These were especially made to accompany Schiaparelli's tweed coats.

She has satin dinner-hats. The one shown on page 56 is characteristic of a new tendency in millinery just now—that of interest in the back low on the neck, through bows or even large flowers.

The best furriers are well aware that smart women influence their activities. Mr. Weil agrees with Vogue that they are only interested now in very lovely furs, are not at all interested in imitation furs, or even real furs of a second quality. This at once means that cut and shape have become more classical. Godets and circular cut won't be tolerated any longer. Novelty in a fur coat to-day must be in some very lovely detail, such as the shape of the collar, the cut of the sleeves near the wrist, and the diagonal or horizontal working of the skins. There will be some bias cut and also bias working of the fur, since a fur coat that seems to envelop the body is very lovely.

There is a rumour that mink will be less smart for daytime wear; but it is probably only a rumour, as on a really cold day, what can look more softly warm than a mink coat? Breitschwantz and the other black shaved furs will be excellent and very smart for daytime wear, as will galiak (unborn caracal) and astrakhan-breitschwantz, caracal-breitschwantz, and astrakhan in its very finest quality. Furriers, at least, are not considering nutria; dressmakers may. And there is a movement in favour of sports coats lined with fur rather than made of fur.

Ermine, of course, will be as lovely as usual, and, with a brown evening dress, an ermine coat with a black sable collar is a beautiful novelty. Irène Dana has made such an ensemble for the Comtesse de Vallombrosa. If you can afford it, chinchilla will make your best ultra-chic evening wrap.

Mr. Heim has an excellent idea, which is both new and very smart. He works both astrakhan and breitschwantz on afternoon coats at a definite angle: the spiral effect is given, not by bands, but only because the skins are so worked that they take the light at a definite bias angle. In one or two models, this diagonal line is underlined by the tiniest of pipings, which, starting from one shoulder, end at the bottom of the coat down the back and on the side of the front, which wraps, as shown on page 59. He also believes in very voluminous collars for evening, and one of the newest, with skins that interlace in the back, is illustrated on page 54. Grunwaldt also believes implicitly in the lovely classical furs. We have illustrated one of his breitschwantz coats with shirring on the collar and the base of the sleeves, on page 57; its simplicity and distinction are equal.

A BROWN CAST TO FUR

In general, the furs for day and sports wear this winter seem to be almost exclusively beige or brown. Summer ermine, "loutre de mer" (dark brown sealskin), brown caracal-breitschwantz, a very dark brown Russian pony, brown astrakhan, and Chinese ermine, which has the colour of light mink and the silkiness of ermine. This list of furs certainly looks like the death of rigid furs.

Fur scarfs are often combined with a sort of raglan cut in which all the fur is worked in graduating points toward the neck, over the shoulders, across the back, and in front. Such coats very often have a huge scarf collar that ties—this being the only decoration on the otherwise classical coat.

In step with the rest of the mode, fur coats are of every length, both for day and evening: jackets, three-quarters, seven-eighths, and full length. There is even a rumour that the very short fabric evening coats of this summer will become fur pelerins for early autumn and for Riviera wear.

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